VOL 49 NO 4

THE

INLAND PRINTER

JULY, 1912—30c

CHICAGO-NEW YORK

CAUTION

When Doubletone Inks are specified
It means Ullman's genuine
Doubletone Inks or Ullmanines.
You may not detect the counterfeits,
But your customer will.
In imitative specimen books
Not only our very designations
Are frequently appropriated,
But sometimes to mislead and deceive
Our Inks Themselves Are Used.
These can, however, be obtained only
From us or our recognized agents.

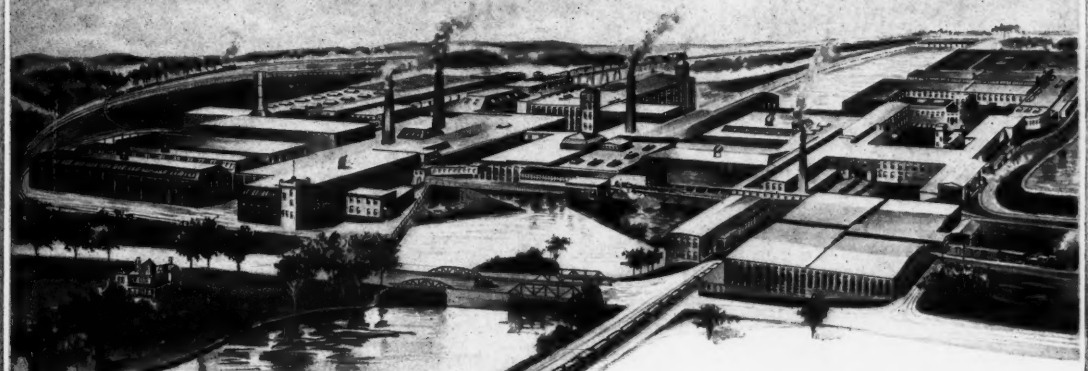
Some of our most popular shades are:

Doubletone Cameo Art Brown
Doubletone Cameo Art Green
Doubletone Brazil Brown
Doubletone Bronze Green 4-A
Doubletone Light Sepia N-S
Doubletone Light Sepia A
Doubletone Rembrandt Brown A

Sigmund Ullman Co.

New York (uptown)
New York (downtown)
Chicago
Philadelphia
Cleveland
Cincinnati

Cumberland Mills
S. D. WARREN & COMPANY



Read and Heed

S. D. Warren & Company in their Cumberland Mills have been manufacturing high grade Book paper for many years for such nationally prominent Eastern metropolitan publications as

Century	Collier's
Munsey's	Youth's Companion
Harper's	Woman's Home Companion

Associated Sunday Magazines and Everybody's

A considerable amount of tonnage is also consumed by publishers of de luxe editions, etc., which demonstrates the ability of this mill to maintain uniformity in its product and give positive service.

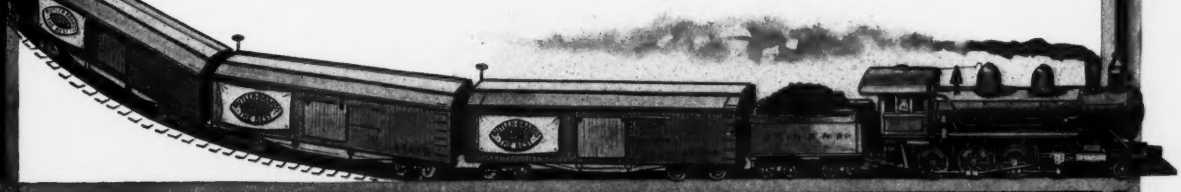
The capacity of this mill having been increased, we are now able to offer their high grade product to Western printers, publishers and advertisers who are desirous of improving the character of their printed matter through the use of paper of proven, reliable quality. The papers are as follows:

Cumberland Enameled Book
Cumberland Machine Finish Book
Cumberland S. & S. C. Book
Printone Book

We aim to have in stock for immediate deliveries, an unusually large supply in all sizes and weights for filling large orders out of stock on short notice. Inquiries regarding special mill business are solicited. You will appreciate the importance of this announcement, and therefore we are confident you will lose no time in obtaining samples and prices.

DISTRIBUTORS OF "BUTLER BRANDS"

STANDARD PAPER COMPANY . . . Milwaukee, Wis.	MUTUAL PAPER COMPANY . . . . Seattle, Wash.
INTERSTATE PAPER COMPANY . . Kansas City, Mo.	AMERICAN TYPEFOUNDERS COMPANY, Spokane, Wash.
SOUTHWESTERN PAPER COMPANY . . Dallas, Tex.	AMERICAN TYPEFOUNDERS COMPANY, Vancouver, B. C.
SOUTHWESTERN PAPER COMPANY . . Houston, Tex.	NATIONAL PAPER & TYPE CO. (export only) New York, N. Y.
PACIFIC COAST PAPER COMPANY, San Francisco, Cal.	NATIONAL PAPER & TYPE CO. . . City of Mexico, Mex.
SIERRA PAPER COMPANY . . . . Los Angeles, Cal.	NATIONAL PAPER & TYPE CO. . City of Monterey, Mex.
OAKLAND PAPER COMPANY . . . . Oakland, Cal.	NATIONAL PAPER & TYPE CO. . . . . Havana, Cuba
CENTRAL MICHIGAN PAPER CO., Grand Rapids, Mich.	



BUTLER·BRANDS PAPER THE BEST

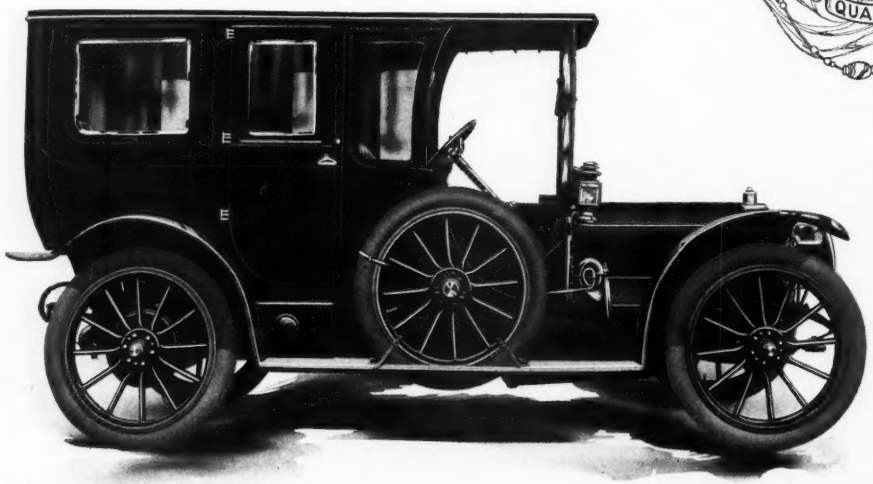
J. W. BUTLER PAPER CO.

ESTABLISHED CHICAGO. 1844

BUTLER·BRANDS PAPER THE BEST

ENGRAVING DEPARTMENT of The HENRY O. SHEPARD COMPANY

FORMERLY
THE INLAND-WALTON ENGRAVING COMPANY.



HALFTONE REPRODUCTION FROM
A RETOUCHED PHOTOGRAPH

Designers Engravers

THREE COLOR AND FOUR COLOR
PROCESS PLATES, A SPECIALTY

632 Sherman St.

Chicago

"Ask the Man Who Owns One"

THERE never was a better, a more significant, a more convincing advertising phrase than that. One word from a satisfied purchaser is worth an hour of salesman's talk. You are respectfully urged to ask the printers who own Monotypes what they think about them. We can give you several hundred names, if you wish them; they include ***the largest and best known printing houses in this country and Canada.***

But perhaps even more significant are the letters you would get from ***smaller concerns*** with a reputation for high-class work; concerns that are growing because they give quality, and are prosperous because they get a quality price.

They'll give the Monotype credit for both quality and profit. Ask them!

Lanston Monotype Machine Co.
Philadelphia

Miller & Richard, Toronto and Winnipeg
Canadian Representatives

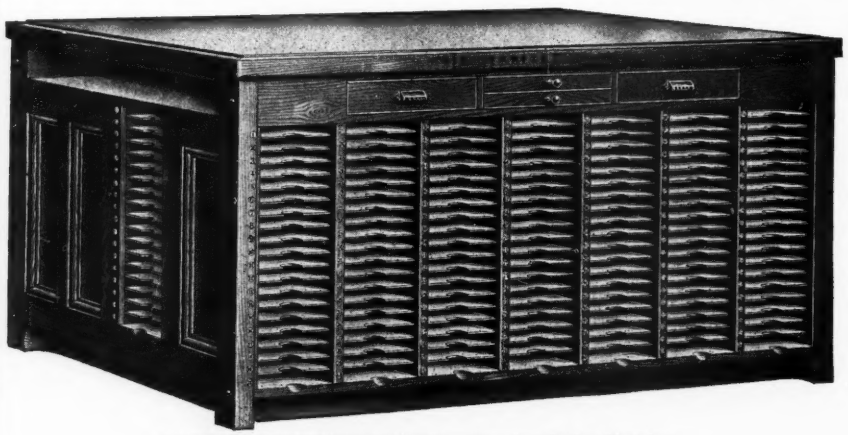
341

This advertisement set in Monotype faces and borders

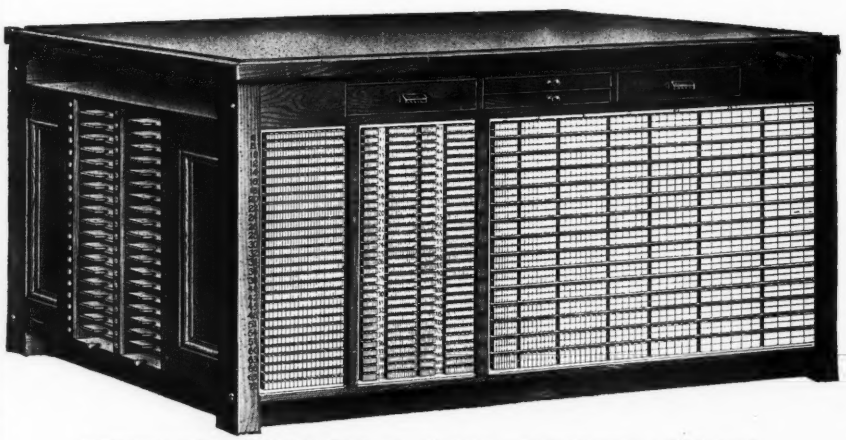
Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

Now available in WOOD or STEEL

Catalog of all-steel composing-room furniture now ready. A copy will be sent to all inquiring printers interested in steel equipments.



AMERICAN IMPOSING TABLE—Showing Galley Shelving.



AMERICAN IMPOSING TABLE—Showing Labor-Saving Furniture, Reglet and Steel Furniture Sections.

For thirty years Hamilton goods have been specified on over ninety per cent of all orders for Printers' Furniture.

High quality—cheapest in the end—is responsible for this.

To-day we stand ready to furnish the printers of this country with quality furniture in steel as well as in wood, not made to sell cheap, but the best we can make it in regard to strength and utility.

In this way we hope to maintain our reputation for building furniture that pays the printer to install. The ultimate net cost of the work is the real test.

The American Imposing Table here shown is the latest addition to the line of modernized furniture. A complete descriptive circular, describing in detail the equipment going with this Imposing Table, will be mailed promptly on request.

Ask for a copy of "COMPOSING-ROOM ECONOMY," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing-plants in the United States.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories . . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

The

Old Hampshire Bond

idea is that good printing and good paper are cheaper than cheap printing and cheap paper. The buyer who cuts the cost of either may save in one place, but he will lose in ten thousand.

From the cost of ten thousand letter-heads on Old Hampshire Bond, well designed and printed, an apparent saving of ten—perhaps fifteen—dollars may be made. But as each of these letter-heads, bearing a selling message, finally reaches the hands of ten thousand prospective customers the opportunity for loss is beyond estimate. For a seeming economy of five hundred dollars, much less ten or fifteen, no business house ought to forego even the slightest chance of creating ten thousand good impressions.

Don't you think you ought to explain this to your customers who buy letter-heads of you?

Hampshire Paper Company

We are the only Papermakers in the world making Bond Paper exclusively

South Hadley Falls, Massachusetts



Publishers & Printers:

Could you afford to be without your Linotypes and Monotypes?

Can you do without an Aluminotype Plant? will also be answered with an emphatic NO! by most every large printing and publishing concern within the next few years.

May we show you *now* what an Aluminotype plate-making department means to your business?

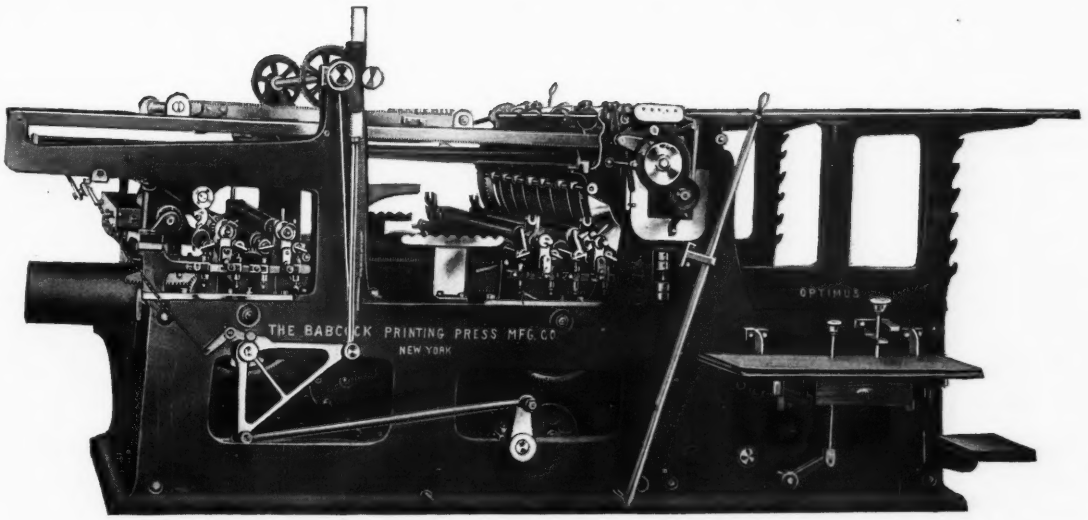
Address: ALUMINOTYPE DIVISION

The Rapid Electrotype Co.

Cincinnati

Sole Owner of U. S. Letters Patent on Aluminotypes

This advertisement printed from an Aluminotype



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO
ST. LOUIS. KANSAS CITY. OMAHA. ST. PAUL. SEATTLE. DALLAS. WASHINGTON, D. C.
National Paper & Type Company, 31 Burling Slip, New York, Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile.

Babcock Pony Optimus
Babcock Pony Optimus

"At one time we borrowed a pressman from another shop to run the Pony Optimus; he said it was his first experience in running a sewing machine." It was a tribute to quality; a recognition of excellent condition after much use.

Unusually good small two-revolutions, the best in the world, another says, the Optimus offers an exceptional line of three pony sizes.

The No. 35 prints a 22x32 sheet with half-inch or less margins; double folio, 22x34, or a 23x33 sheet, and everything smaller. It is the latest, with striking improvements that make it the most satisfactory small press ever sold. Its rigidity, distribution and inking capacity are sufficient for the most trying of small forms, colored periodical covers, and the usual multiplicity of pony work, which may include two six-column news pages. It is supplied with the famous Optimus sheet delivery, which never needs resetting for any size or grade; gives printed sheets triple the usual exposure for drying, jogs them accurately at front of press, printed side up, and in every sense is the only delivery best fitted for small work, and clearing the greatest profit. The No. 35 makes 3000 an hour smoothly and quietly.

The No. 3 Optimus is a handy little press, printing a 22x28 sheet, and accommodating most cover papers, cardboards, double cap, and all small work of any sort. Its sturdiness, accuracy and efficiency were recently demonstrated by a heavy three-color job from a machine used for seventeen years in a large and busy shop that had not cost five dollars for repairs in all that time. Its 3000 an hour speed is made almost noiselessly and without effort.

The No. 4 Optimus takes a 24x36 sheet, and has always been a favorite. It covers a wide range of paper sizes; will furnish work of high character, and when required easily handles two seven-column newspaper pages. As its rollers cover a 23½-inch form, it has been used for a 25x38 sheet. By the exercise of a little care in locking up, it will print book forms or other work on this sheet with three-quarter-inch margins. Is quiet in operation at 2800 an hour.

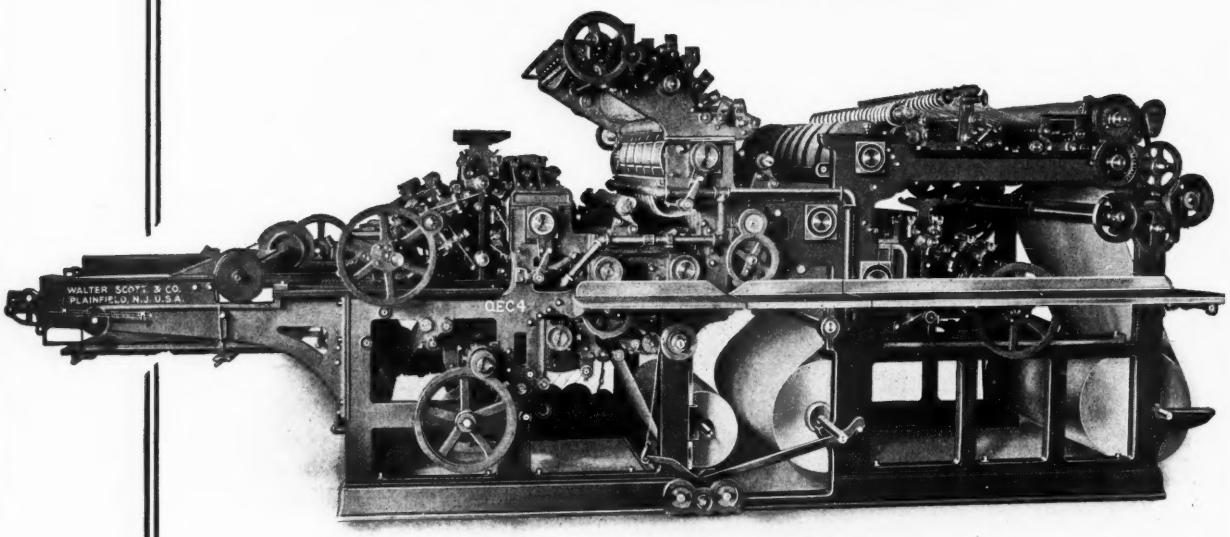
All the above presses have two three-inch rollers. They have the famous Babcock ball and socket bed motion, one of the finest applications of power ever made, absolutely correct, the simplest and strongest mechanism used for driving a printing press bed. They are fully as good as we say they are. We guarantee either to be entirely satisfactory in every way.

SET IN AUTHORS ROMAN

LOOK AT THE FIGURES

Showing the Actual Output on

SCOTT All-Size Rotary Presses in Six Different Establishments



Shop A....	Impressions	per	day	of	eight	hours	32,000
Shop B....	"	"	"	"	"	"	30,000
Shop C....	"	"	"	"	"	"	30,000
Shop D....	"	"	"	"	"	"	32,000
Shop E....	"	"	"	"	"	"	28,000
Shop F....	"	"	"	"	"	"	32,768

DOWN IN TENNESSEE

The Nashville Typothetae gathered the above facts for one of their members, also the hour cost, time required for making ready, number of men required, and a great deal of other information from printers who are operating Scott All-Size Rotary Machines.

IF YOU ARE INTERESTED

We will be pleased to send you the exact cost for operating one of these machines. It is interesting and instructive, as it shows you just what it would cost to operate one in your establishment.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory: **Plainfield, New Jersey, U. S. A.**

NEW YORK, 1 Madison Ave. **CHICAGO, Monadnock Block**

THE CORNFIELDS ON APPROACH OF BRITISH.—Have you read of the as not the historian in his efforts to record the exploits of the soldier, forgotten layed by woman in that conflict? One of these examples of loyal and sacrificing chuyler, a woman of strong character and intelligence.

The Ault & Wiborg Co.

AULT & WIBORG CO.
POSTERS
Having run these for the past 20 years in PRINTING JOURNALS and considering them now obsolete, We propose showing hereafter only sheets of actual runs with Our Inks.

AMERICAN HISTORY TOLD IN PICTURES

A NOTABLE COLLECTION OF ONE THOUSAND ILLUSTRATIONS PICTORIALLY DESCRIBING THE GREAT EVENTS AND LEADING PARTICIPANTS IN AMERICAN HISTORY FROM THE DISCOVERY OF THE CONTINENT TO THE PRESENT TIME

Part of run of 75,000 impressions printed by Isaac H. Blanchard Co. New York City, using

ONE THOUSAND SUBJECTS

INDISPENSABLE
THE SCHOOL ROOM
LIBRARY AND
HOME

New York Art Publishing Co.

Ault & Wiborg Co.

MARTHA WASHINGTON.—Not only was it the aim in bringin this collection of views to illustrate the public achievements of gre cans, but also to present many interesting incidents in their home life and sketches of those who have contributed extensive influe their lives. The artist has here given us an interesting sketch Washington, as she appeared in her early days. One of the specia of this publication is the collection of views relating to the hon

The
AULT & WIBORG CO.
POSTERS
Having run these for the past
20 years in PRINTING JOURNALS
and considering them now obsolete,
We propose showing hereafter
only sheets of actual runs
with Our Inks.

MEETING OF GOVERNOR CARVER AND MASSASOIT.—The interview between the Governor of the Plymouth Colony, shortly after the arrival of the *Mayflower*, and the Indian chief, Massasoit, planned and carried out by the famous Miles Standish, is one of the interesting events illustrated and described in this collection. The heroic fight of the Colonists against the savages, as recorded by the artist in innumerable sketches and portraits, constitutes one of the rarest and most valuable subjects in the publication. The entire range of Indian history and character is covered by the views in the collection, and graphically described in the text accompanying each view.

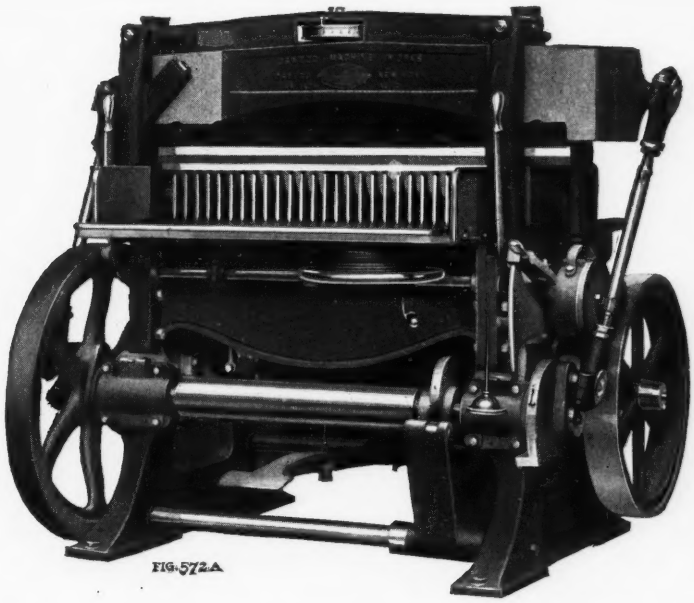


FIG. 572A

Why Pay for Something You Do Not Get?

When any printer persists in using antiquated machines, when more efficient machines *can* be had — he pays for the new ones even if he *doesn't* buy them.

If you are not using an Oswego cutter, you pay for it just the same.

Yes, you pay for it in loss of time — and time is precious.

You pay for it in extra labor — and labor is costly.

You pay for it in loss of power — that an Oswego can save.

And you pay for it in lessened quality of production.

So why *keep on* paying for what you do not get?

Investigate Oswego cutters. Every Oswego machine — from the little Oswego Bench cutter to the giant Oswego Auto Rapid-Production cutting machine — has more new and important improvements than any cutting machine yet produced. An Oswego easily saves its cost — besides producing the maximum quantity of work.

Better investigate to-day. Ask us to tell you *why* Oswegos are superior to other cutting machines — and *how* they make for efficiency. Write to-day for the portfolio, "Cutting Machines Exclusively."



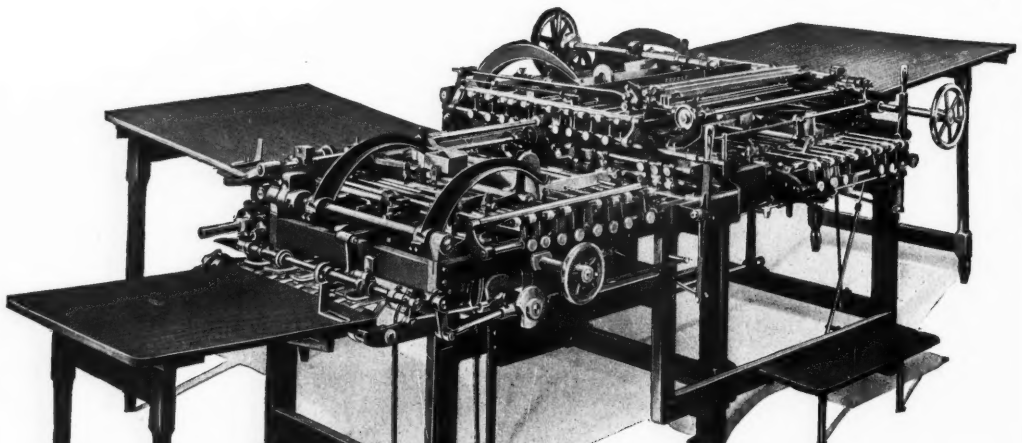
Oswego Hand Lever Cutter

Strength? Certainly!

OSWEGO MACHINE WORKS, NIEL GRAY, Proprietor

OSWEGO, NEW YORK

New Periodical Folder



Has a range of 8, 12, 16, 20, 24 and 28 pages. Pastes and trims 8, 12 and 16 pages. Pastes 8, 12, 16, 20, 24 and 28 pages.

MADE BY

Brown Folding Machine Co.

Erie, Pa.

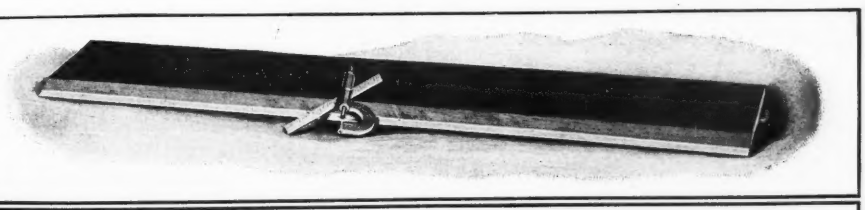
Chicago
343 South Dearborn Street

New York City
38 Park Row

Atlanta, Ga.
J. H. Schroeter & Bro.

Dallas, Texas
1102 Commerce Street

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

New York Office — W. E. ROBBINS, 29 Murray St.
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!

WHY? and WHEREFORE?

¶ The Buying Heads of big Business Houses are looking into the stationery problem more and more every month. Hitherto they told their printer or lithographer to go ahead, and make up an order of letter-heads on any first-class paper that looked all right, and let it go at that.

¶ Now they want to know what Bond is going into the job, *why* the printer is using it, *why* it is better than so-and-so's paper, and *why* their letter-head done on such-and-such a sheet would not prove more efficient as an advertising power. In fact the conversation of a modern buyer of stationery is one big *WHY?*

¶ One of our Portfolios of Specimen Letter-heads done on

WORTHMORE BOND

"It has the crackle"

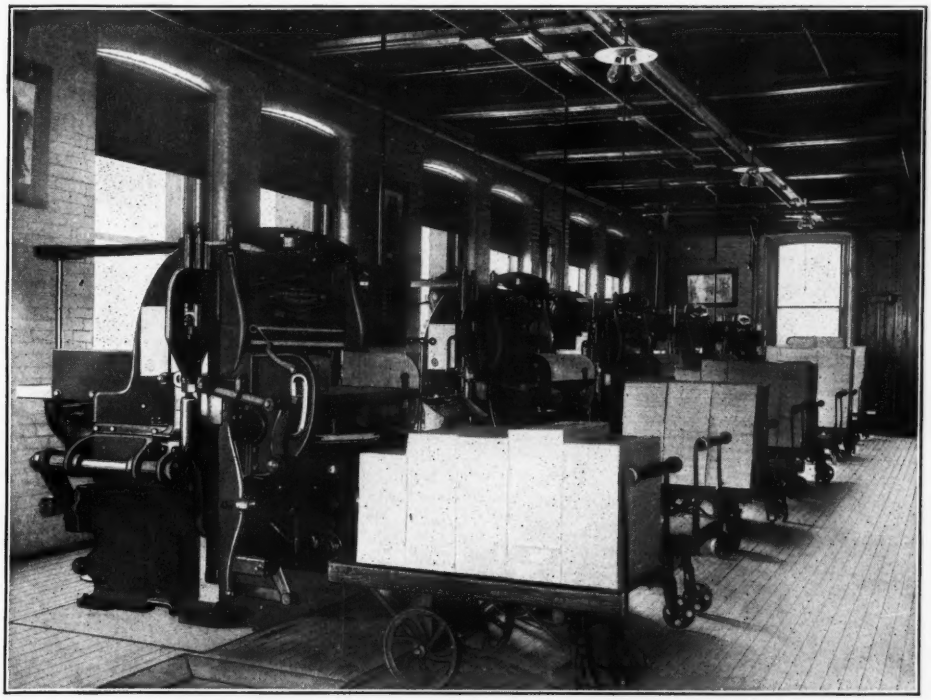
in the hands of a Printer-Salesman, seldom fails to answer the above questions. A careful examination of these specimen letter-heads, with a few briefly stated facts, will convince the business man that he has found "Paper Luxury Without Extravagance."

The Whitaker Paper Company
Cincinnati

SOLD IN THE EAST BY
BAY STATE PAPER COMPANY ∴ BOSTON



Seybold Twentieth Century Automatic Cutting Machines



THE above illustration shows five of six SEYBOLD TWENTIETH CENTURY AUTOMATIC CUTTING MACHINES recently installed in the plant of J. C. Blair Co., Huntingdon, Pa. They write: "We now have eight Seybold Twentieth Century Cutters with drop table and two with straight table in operation — all working up to PERFECTION. They are in every way TOP NOTCH in perfection of MATERIAL, WORKMANSHIP and OPERATION."

The above statement, coming as it does from the largest manufacturers of superlatively fine stationery, certainly means something. THINK IT OVER.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

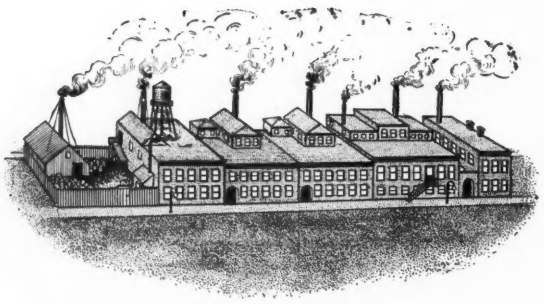
Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: NEW YORK, 70 Duane Street; CHICAGO, 112-114 Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.; KEYSTONE TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco, Cal.
THE BARNHART TYPE FOUNDRY CO., 1102 Commerce St., Dallas, Tex.

IF OUR FOOT SLIPS CALL US DOWN

We are endeavoring to have it universally said that—"It is a pleasure to deal with The Queen City Printing Ink Co."

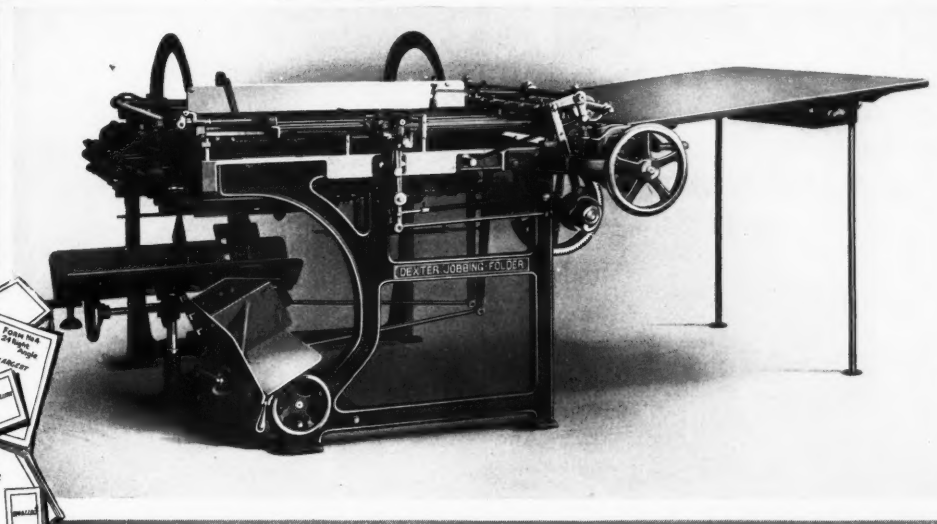
WE FEEL THAT WE OWE YOU MORE THAN MERELY THE RIGHT INK AT THE RIGHT PRICE. WE WANT TO GIVE ENTIRE SATISFACTION IN EVERY PARTICULAR—TO DO THIS WE TRY TO MAKE OUR SERVICE PERFECT DOWN TO THE SMALLEST DETAIL—HENCE OUR REQUEST—TO CALL US DOWN IF—OUR FOOT SLIPS.



H·D·INK AND OTHER HIGH-GRADE INKS

CINCINNATI ROCHESTER KANSAS CITY
PHILADELPHIA DETROIT MINNEAPOLIS
BOSTON CHICAGO DALLAS

Number 190 Type
12 X16" to 35X48"



THE DEXTER STANDARD JOBBING FOLDERS

FOLD the finest catalogue, book and pamphlet work more accurately and many times faster than can be done by hand. All regular forms, varying in the number of pages from 8 to 32 are folded, and registered at each fold; the heads of each perforated to prevent buckling.

If you have 20,000 to 30,000 folded sheets a week that have two to four operations to the sheet and averaging 2000 to the job, one of these folders becomes an economic necessity, as it will save its cost in 16 to 20 months. We can prove it.

Made in the following sizes:

SHEET SIZES — INCHES	NO. OF R. A. FOLDS	FLOOR SPACE — FEET
8½x11 to 19x25	2, and 3	6 x 8½
12x16 to 25x38	2, 3 and 4	6½x 9½
12x16 to 35x48	2, 3 and 4	6½x11½
16x24 to 40x54	2, 3 and 4	7 x12
26x40 to 42x62	2, 3 and 4	8 x12½
28x42 to 46x68	2, 3 and 4	10 x13

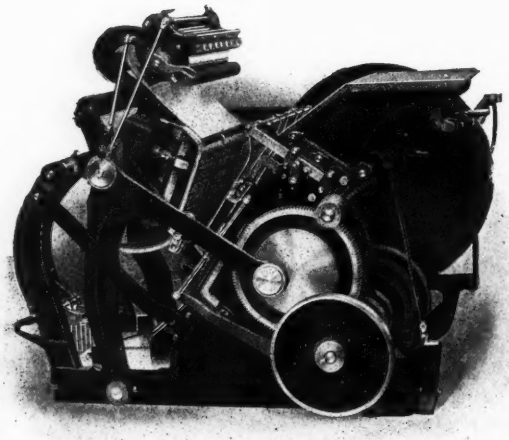
DEXTER FOLDER COMPANY

FOLDERS, CROSS CONTINUOUS FEEDERS, PILE FEEDERS, CUTTERS

NEW YORK CHICAGO PHILADELPHIA BOSTON

ATLANTA, GEORGIA: Dodson Printers' Supply Co.
SAN FRANCISCO: Brintnall & Bickford
TORONTO, CANADA: The J. L. Morrison Co.

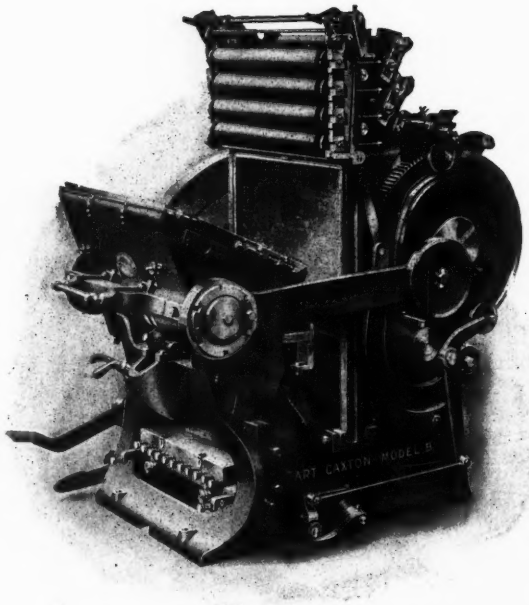
TWO MACHINES YOU MUST HAVE



SAFETY PLATEN

Gripper Feed. Gripper Delivery. Inside chase 18 by 12 inches. Speed 2,500 sheets per hour. Removable Make Ready Plate. Treadle Impression Throw-off. Powerful Inking System for Letterpress and Half Tone. Other Exclusive Features.

STOCK:
Onion Skin to Thick Card.



THE ART CAXTON PLATEN

Three Sizes. Nine Models. The Absolute Perfection of Platen Press Building. Received the only Diploma of Honor awarded to a Platen Press at the Turin Exhibition, 1911. Others were exhibited! Now being demonstrated in New York by our Sole Agent:

H. HINZE, Tribune Buildings, New York,

also in Canada by The

ANGLO-CANADIAN TYPE and PRINTING MACHINERY Co., Ltd., 124, York St., Toronto.

MADE IN ENGLAND.

JOHN HADDON & CO. SALISBURY SQUARE, FLEET ST., LONDON.



ENEU COLORS Printed without slipsheets.

CHAS. ENEU JOHNSON & Co



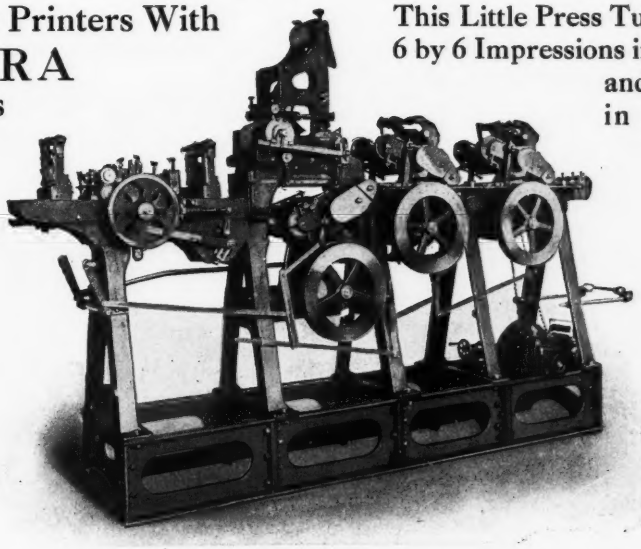
PRINTING INKS

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SUMMER PROFITS

Are Large for Printers With NEW ERA Presses

This Little Press Turns Out 60,000 6 by 6 Impressions in Three Colors and Cuts to Size, in Eight Hours



N o curved plates
E asy to make ready
W ill handle any stock
E xcellent distribution
R igid impression
A money-maker

Send for samples and catalog and let us tell you what other printers are doing with this wonderful machine.

Manufactured by **The Regina Co., Henry Drouet,** ***Sales Agent***
217 Marbridge Bldg., 34th Street and Broadway, N. Y. City

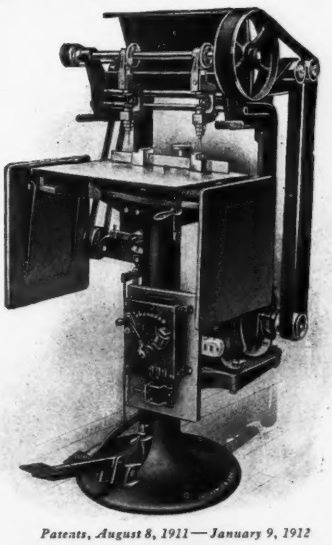
Round Hole Cutting Machine

For Printers and Book Manufacturers

THE New Berry Round-Hole Cutting Machine is mounted on a pedestal, shows advanced ideas in style of construction and is a record-breaker in speed and fine work. This fact makes it superior to any machine in the same line now on the market. It can be operated by a ½ horse-power motor and is regulated by a combination of pedals at base of pedestal for either foot power or use of Automatic Table Lift Attachment. Will cut round holes any size from ⅜ inch up, without clogging or bending the Cutters. Has two operating heads, but can be equipped with three or four of such; is readily adjusted, as operating parts can be shifted quickly right or left to suit any job. Cutters and bits are interchangeable. A grinding apparatus is attached to every machine. Will punch from one to five hundred sheets of paper, or stock to the thickness of 1¼ inches, in one operation, and this in three seconds of time. Extra tools can be furnished to increase cutting capacity to 2½ inches.

We are also manufacturers of Berry's Machine for Loose-Leaf Work and Devices. These machines represent the crystallized ideas of a master mind in the field of practical mechanics, and merit wins.

For circulars and prices, address

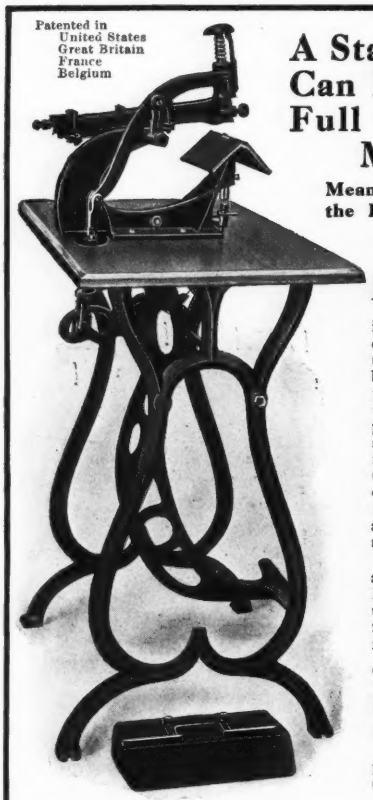


Patents, August 8, 1911—January 9, 1912
This cut gives you an idea of its appearance and construction.

THE BERRY MACHINE CO., **309 N. THIRD STREET ST. LOUIS, MO., U. S. A.**

EASTERN REPRESENTATIVE: H. HINZE, TRIBUNE BLDG., NEW YORK CITY

Patented in
United States
Great Britain
France
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A Stapler that Can Prove Its Full Claimed Merits

Means Economy in the Printing-Office

The Acme Binder No. 6

is a good stapling machine. It has stood the test for years and has been improved through practical experience with the demands of printing-offices. A stapling machine helps in securing business. Get one and do your own pamphlet binding in the most economic and expeditious manner.

The Acme leads them all and is for sale by Printers' Supply Houses throughout the United States. For further and full particulars write

The Acme Staple Machine Co., Ltd.
112 North Ninth Street, Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

Robbins & Myers Motors

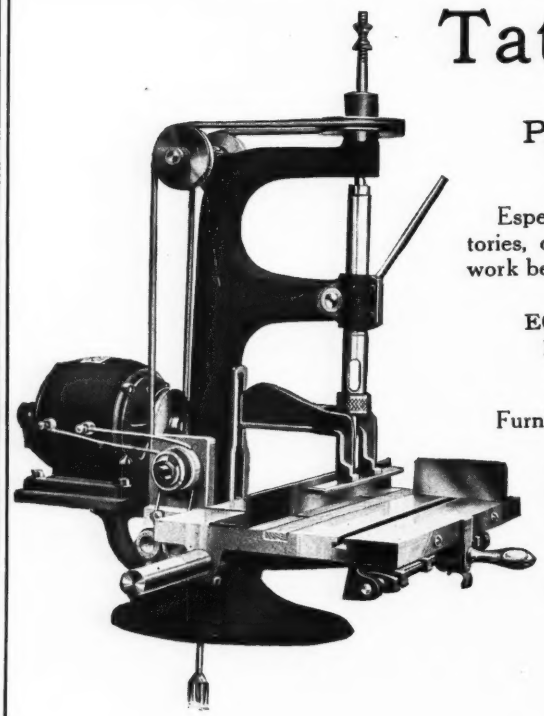


If Your Machinery

is motor-driven, if each piece has exactly the right motor and controller, you are in position to get the maximum results from your equipment; in fact, in many cases you can double the output to be expected from an ordinary belt-driven print-shop, but be sure that the motors and controllers are correctly chosen and installed. We have the motors and the experience.

The Robbins & Myers Co.

Main Offices and Factory:
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BRANCHES AND AGENCIES IN ALL IMPORTANT CITIES



Tatum Paper Drill

(Patent applied for)

PERFECT HOLES THROUGH TWO INCHES OF PAPER

Especially adapted for railroad tariffs, telephone directories, order blanks, calendars and other excessively thick work beyond the capacity of an ordinary punching machine.

EQUIPPED WITH ADJUSTABLE TABLE
HOLLOW DRILLS (which avoid choking)
AND FOOT CLAMP

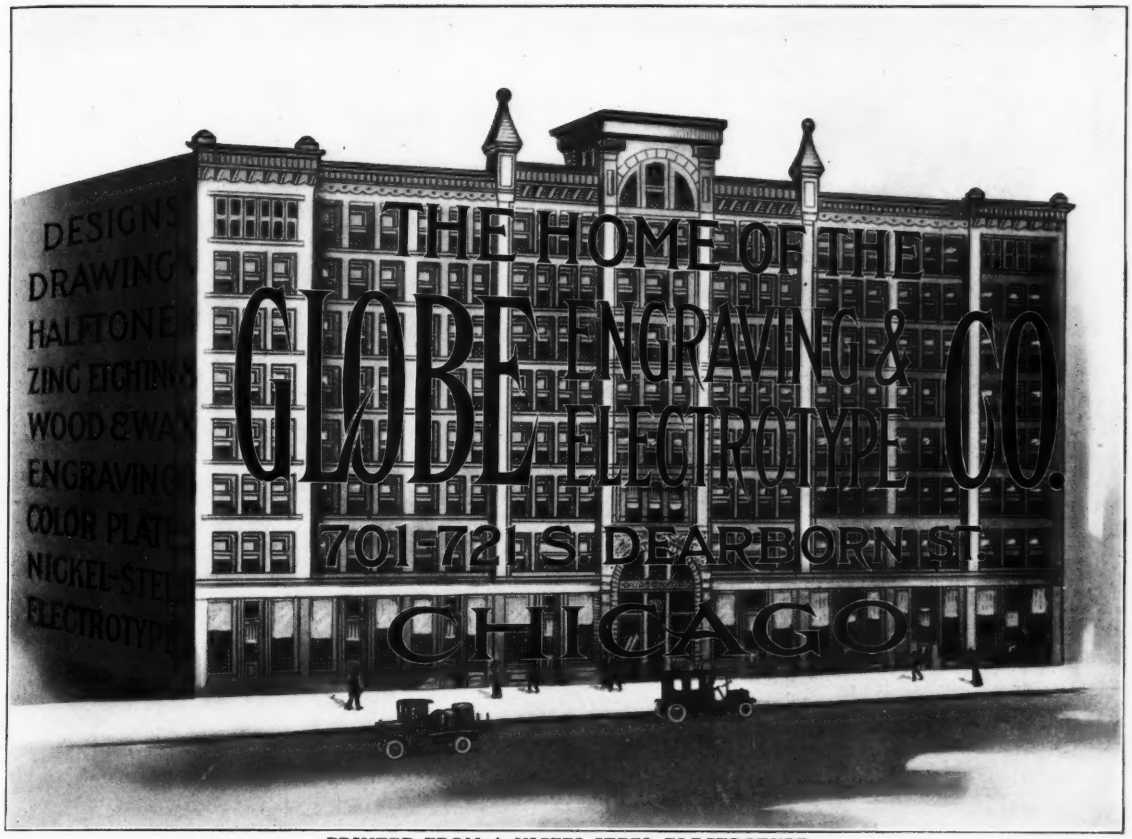
Furnished either for belt drive or with motor, and as bench machine or with floor stand complete. Write for descriptive circular and for our new catalogue No. 30-A, showing a complete line of paper drills, punches and perforators.

THE SAM'L C. TATUM CO.

Main Office and Factory:
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THE LINE OF TRUE MERIT
TATUM
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PRINTED FROM A NICKEL-STEEL ELECTROTYPE

Bankers Linen Bond — *guaranteed pure*

BANKERS LINEN BOND is *different* from other bond papers, it is guaranteed pure.

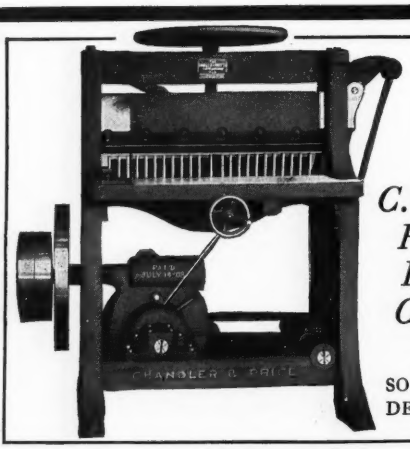
There are many ingenious methods of imitating the genuine Bond paper. The use of straw and wood pulp imparts a hardness to the paper, and gives it the rattle that is characteristic of GENUINE Bond. These adulterations deceive even experts, and are only revealed by time. The imitation Bonds fade and grow brittle by age. Therefore, caution should be used in selecting GENUINE Bond Paper for stock certificates, deeds, insurance policies and all documents of value that should withstand the ravages of time.

BANKERS LINEN BOND is manufactured from carefully selected rag stock, and is absolutely free from adulteration.

Unusual care is taken to give this paper a superior writing surface, and Bankers Linen Bond takes the ink freely with an entire absence of the waxy defect, characteristic of many high-grade papers, which causes the pen to slip without making a line.

BECAUSE only actual users realize the full value of Bankers Linen Bond we want you to give it a trial. Write on your letterhead for samples of this superior paper. After you have examined it we are sure you will specify "Bankers Linen Bond" on your next order. Dictate a short note now.

The Southworth Company
Mittineague, Mass.



C. & P. Power Paper Cutter

SOLD BY DEALERS

Chandler & Price CUTTERS

THE Chandler & Price Power Paper Cutter —a thoroughly reliable and practical paper cutter at a moderate price. Built "Chandler & Price Style" and backed by the C. & P. reputation for reliability.

The principal points of merit on this machine, briefly told, are: Extra heavy frames and braces, to withstand strains, and to prevent springing under heavy cuts; a deep throat and ample table, enabling operator to handle largest sheets and heavy "lifts"; encased power mechanism placed beneath the table where it may be kept free from dirt and is out of the operator's way; power may be either belt or motor; extra large clamping wheel; perfectly constructed throughout, and all parts commercially interchangeable. Embodying all latest ideas.

Made in three sizes, 30, 32 and 34 inch, cuts and squares up to sizes noted. Further information will be furnished upon request.

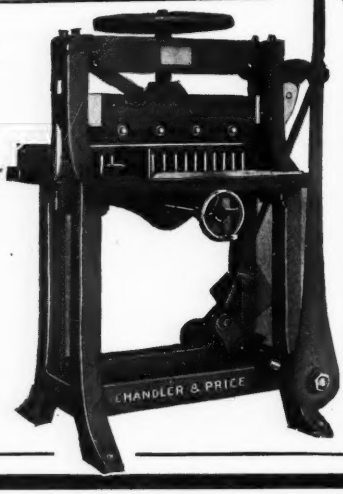
DURABILITY and ease of operation are most noticeable in Chandler & Price style, as developed in the C. & P. Lever Paper Cutter. For the plant requiring a cutter of this kind, no mistake will be made in choosing the Chandler & Price, having the following strong points to recommend it: Perfectly counterbalanced, requiring slight effort by operator to handle heaviest cuts; a deep throat and large table; an adjustable lever and weight; all parts commercially interchangeable; extra large clamping wheel; frames and braces of great strength to stand up under heaviest cuts.

Sold at a moderate price and backed by the Chandler & Price reputation for building dependable printers' machinery. Recommended for smaller plants where a power cutter is not required, for plants in small towns where power is not always available, and as an auxiliary in large plants.

Send to-day for full information, to be had from your dealer or the manufacturers.

Chandler & Price Co.

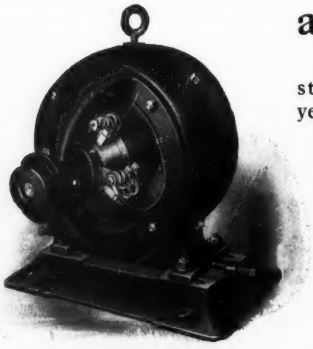
CLEVELAND, OHIO



C. & P. Lever Paper Cutter

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What Proves the Value of a Motor?



Motors that have stood the test of years, built for an express purpose, are the two best evidences that the buyer should consider.

Peerless Motors

combine all features which experience has proved to be the best.

They are constructed for every-day service and for any requirement about the print-shop, electrotyping or engraving plant. Suppose you look well to the "Power Cost" item. Our Motor Power "holds down" your cost of production where it belongs.

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SEND FOR CATALOGUE AND PRICES

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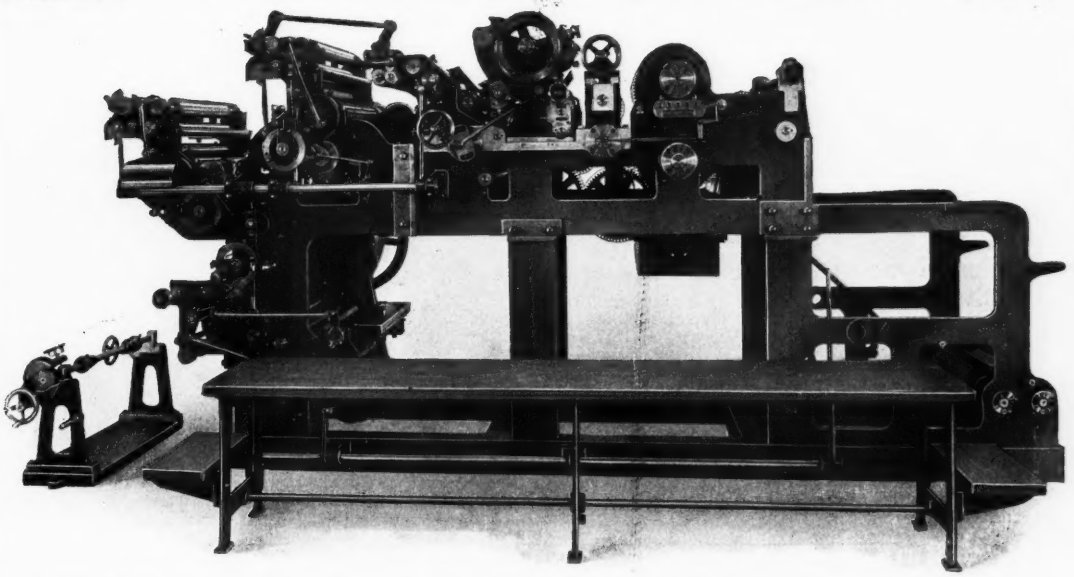
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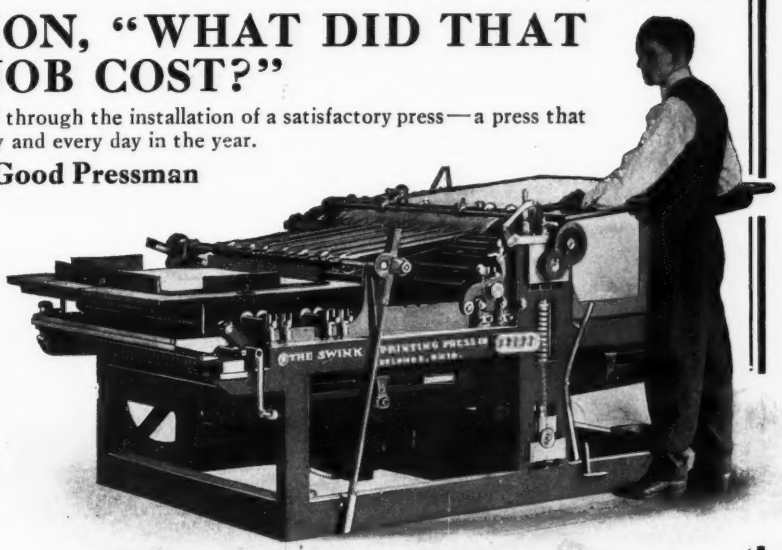
Canada: The J. L. Morrison Co., Toronto Great Britain: John Haddon & Co., London South America: Wassermann & Co., Buenos Aires
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THE QUESTION, "WHAT DID THAT JOB COST?"

is forever answered and protected through the installation of a satisfactory press—a press that gives service every hour in the day and every day in the year.

A Good Press and a Good Pressman

are two valuable assets to a printer, for good pressmen like efficient presses; therefore, increased press output and higher character of work at the right cost.



The Swink High-Grade Two-Revolution Press

is the most compact, "get-at-able" press on to-day's market, occupying the least amount of space, absolutely noiseless, does not shake the building, and protects pressmen against nervous prostration.

High speed, perfect register, book-form or four-color work, equipped with the best inking system.

Catalogue will be supplied upon request, or special representative will call and see you.

The Swink Printing Press Company

Factory and General Offices
DELPHOS, OHIO



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There is no good argument in defense of using "thin-shell" or cheap electrotypes when the *very best* can be had at the same price. There is but one method of satisfying the users of electrotypes, and that is dependable electrotypes and prompt service.

Do You Know About Our Famous Nickeltype Plates?

Users who appreciate high-class work praise the efficiency of our nickeltypes and we know there are none better at any price. If you have a high-class job in mind, let us submit samples of work both by plate and printed results. This will tell the story. Nickeltypes are the one certain process of perfect and satisfactory reproduction.

Our Entire Plant is Fully Equipped

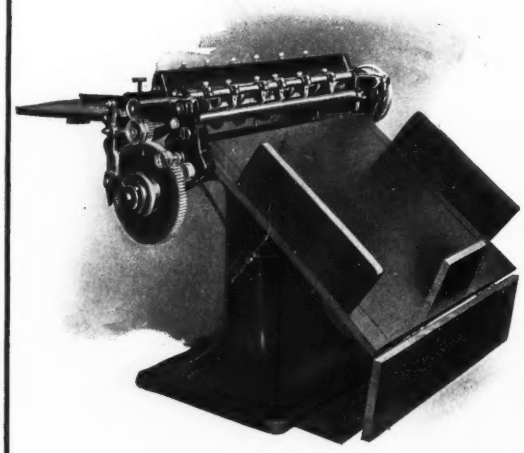
with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

Buyers of electrotypes should increase the appearance of their product through the use of better electrotypes, and this may be accomplished with the American Electrotype service.

Phone Franklin 2264. Automatic 53753. We will call for your business.

AMERICAN ELECTROTYPE COMPANY

24-30 South Clinton Street, Chicago



The New Universal-Peerless Rotary Perforator

offers a greater range of efficiency, by reason of its vast improvements, than the old "PEERLESS" rotary, which already stood at the head of its class as the one *standard* and *dependable* perforator.

It is now being built in three standard sizes, taking sheets 30, 36 and 42 inches wide, and each size is equipped with six perforating heads and one scoring head; heads being adjustable to perforate at parallel intervals of from 5/8 of an inch up to any desired width.

This space will not permit of our going into all of the advantageous details, so best get complete catalogue giving full particulars.

A FEW DISTINGUISHING FEATURES

The frame is an artistic column that supports the perforating mechanism.
There are no rubber bands or tapes used in the construction.
All feed rolls are of metal.
The bearings are oilless, and *will never require lubrication.*
The feed-gauge is adjustable to either right or left hand feed.
The burr-flattener is of a new design.
The gearing is all protected.
The finish is the very best.

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Every detail in the design of the Form L motor is the result of years of development and study under practical working conditions. Since their introduction more than a million dollars' worth have been installed. This is a clear indication that many people have found that they could reduce maintenance charges by installing these machines.

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Offices in All Principal Cities

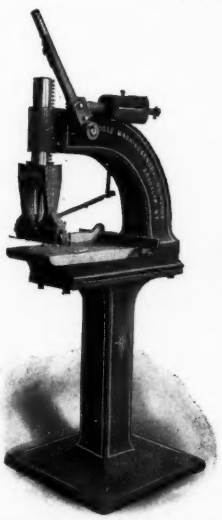
A STYLISH SHEET. Just forget (if you can) that our LIGHT-WEIGHT CATALOG PAPER 10333 saves in paper cost and halves your postage. Forget that for a minute, and look at the *style* of it. It is an attractive sheet in itself, and *fashionable*.

Basis 25 x 38 — 28 lb.; ¾-inch to 1,000 pages.
White, and remarkably opaque for its weight.
Write for printed sample showing 150-line half-tones.

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"Hoole" Hand Pallet Machine

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

Know the True Quality of the Paper You Buy!

The careful and successful printer needs as a protection accurate knowledge of the paper he bargains for and sells to his customers.

The World Standard

THE MULLEN PAPER TESTER

All paper furnished the United States Government has to meet required specifications for strength in pounds per square inch Mullen Test.



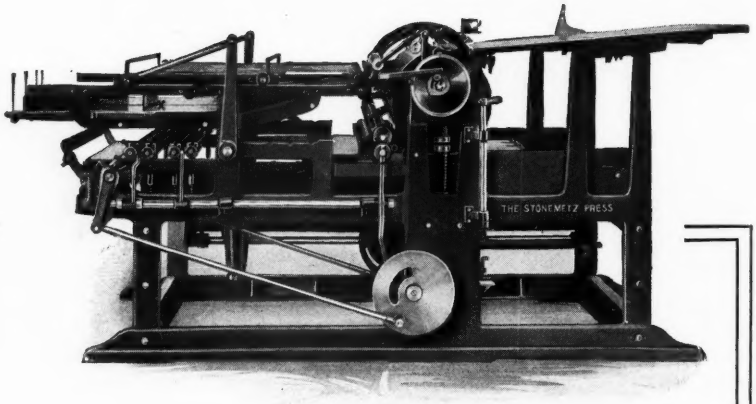
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26 in. x 38 in.
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It permits of quick make-ready on all classes of work.

It not only registers perfectly when first installed, but *always*.

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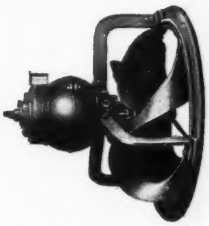
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GOOD VENTILATION

RESULTS IN

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Nearly everyone has experienced that wide-awake, ready-for-anything feeling in the cool, fresh air of the country. The printer who produces these conditions in his shop will surely benefit by the increased efficiency of his men.

The installation of a Sprague Ventilating Equipment will prove a good investment. They are giving exceptionally efficient service in printing-plants throughout the country, with little or no attention.

Equipments to meet standard conditions are regularly carried in stock, while special conditions can be met on short notice.

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¶ Experience has proved that D. H. R. Stamping Inks will run a job and show a profit that by any other method results in either a loss or a very small margin over actual cost.

¶ The reason is found in the fact that D. H. R. Inks mean a greater number of impressions per day from your presses, no lost time from tearing of wiping paper, quicker make-ready, perfect impressions and no waste.

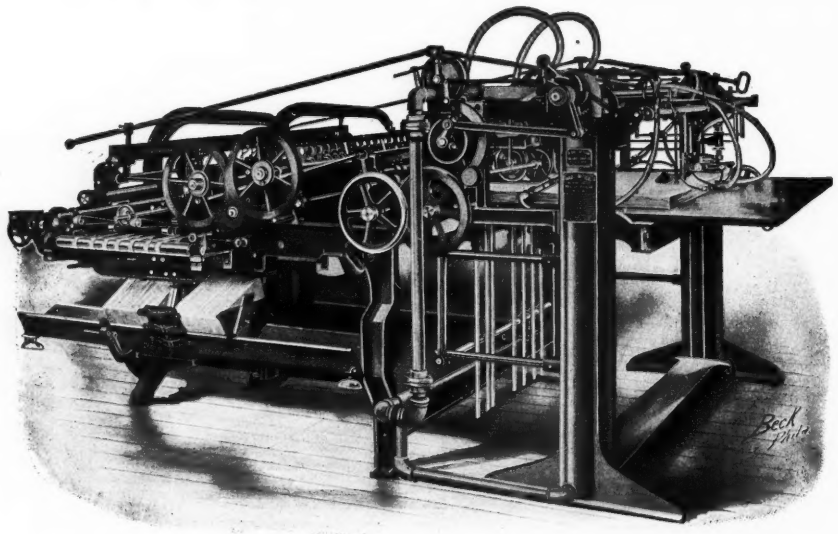
¶ Try a sample lot of 50 or 100 lbs. of D. H. R. Black, Blue or Red and note the difference in results and economy.

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Double-Sixteen Folder With Automatic Feeder

All desirable modern appliances. Accurate, reliable work guaranteed.

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Absolutely the best on the market. Made in a great variety of weights and colors. If you print labels or any other work requiring gummed papers, use the "*Ideal*" brand. By so doing, all the usual troubles experienced in using the ordinary gummed papers are eliminated.

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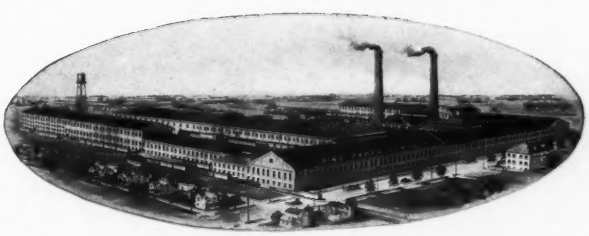
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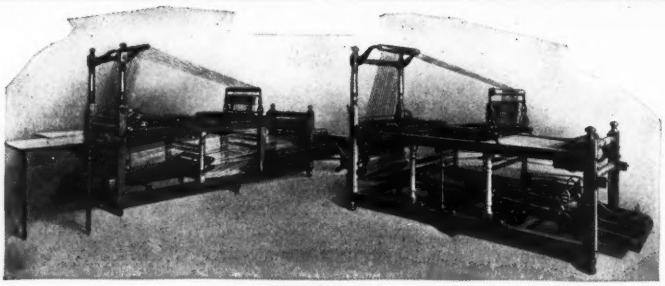
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THIS cut shows our Dual L Ruling Machine, which is so constructed that the machines can be operated singly when so desired. No shop, however small, is up-to-date without one of these machines, as it saves one feeding of the paper. Absolutely guaranteed to do perfect work.

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Established 1844 — MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto — Incorporated 1886

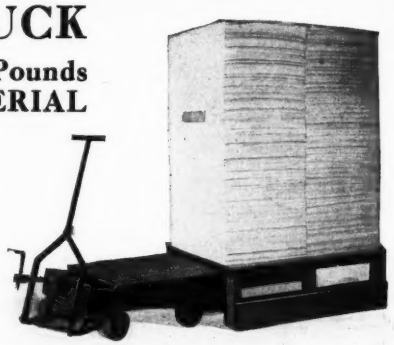
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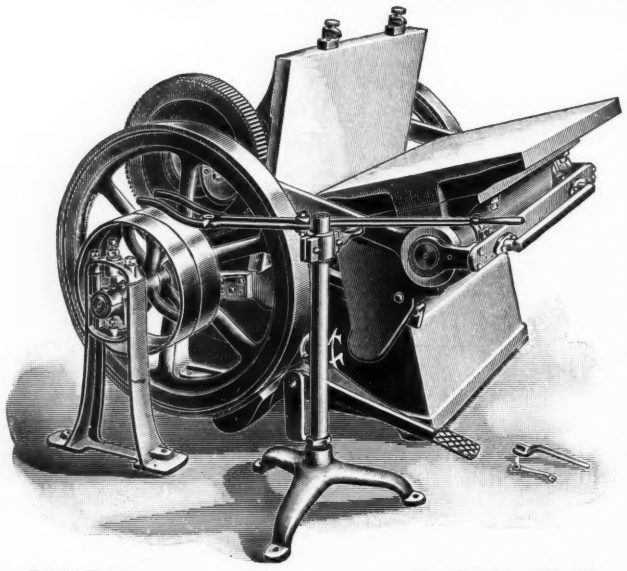
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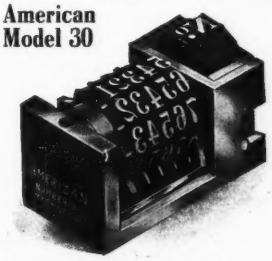
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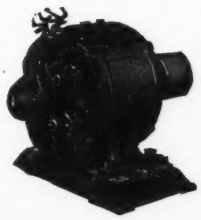


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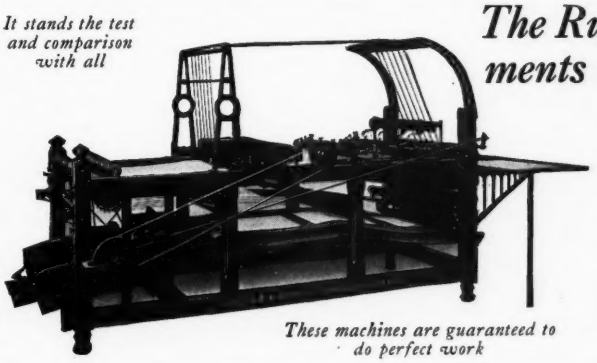
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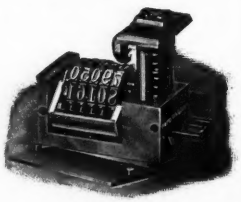
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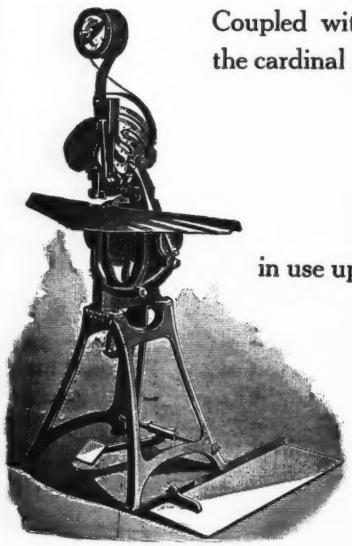
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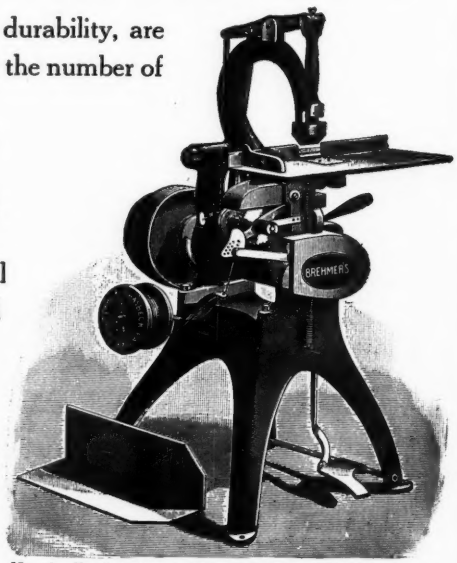
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Driving Tacks with a Pile Driver

would be no worse than that which some printers are doing every day in the business year. There is an immense amount of work being turned out in printing offices located in the smaller cities and towns which does not warrant the employment of high-grade labor on high-grade machinery. Yet a great quantity of this work is done on expensive two-revolution presses at no increase in output or reduction in cost of labor and incidentals over what could be obtained from the use of Cottrell Single Revolution Presses. The very conditions under which this work is contracted for precludes the use of high-grade two-revolution presses, and as a rule it is impossible for ordinary pressmen, such as are found in these offices, to obtain the results at which the two-revolution press is aimed.

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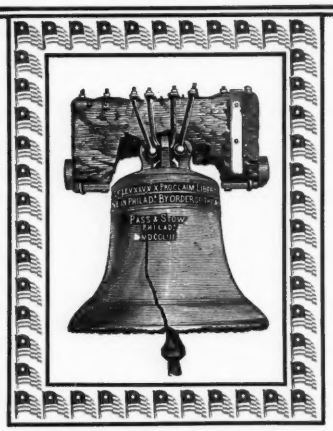
KEYSTONE'S NIAGARA SERIES

6 Point Font $2 00 28 A $0 85 58 a $1 15

WHEN IN THE COURSE OF HUMAN EVENTS IT BECOMES
Necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. We hold these truths to be self-evident $1234

10 Point Font $2 50 22 A $1 20 42 a $1 30

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Great Britian is a history of repeated injuries and usurpations, all having, in direct object, the establishment of an absolute tyranny over these States $90



8 Point Font $2 25 25 A $1 05 48 a $1 20

THAT ALL MEN ARE CREATED EQUAL; THAT
They are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that, to secure these rights, governments are instituted among men, deriving their just powers $1234567

12 Point Font $2 75 20 A $1 30 38 a $1 45

TO PROVE THIS LET FACTS BE
Submitted to a candid world: He has refused his assent to laws the most wholesome and necessary $5

14 Point Font $3 00 16 A $1 40 30 a $1 60

THE KING REFUSED HIS ASSENT TO
Laws the most wholesome and necessary for the public good; he has $789

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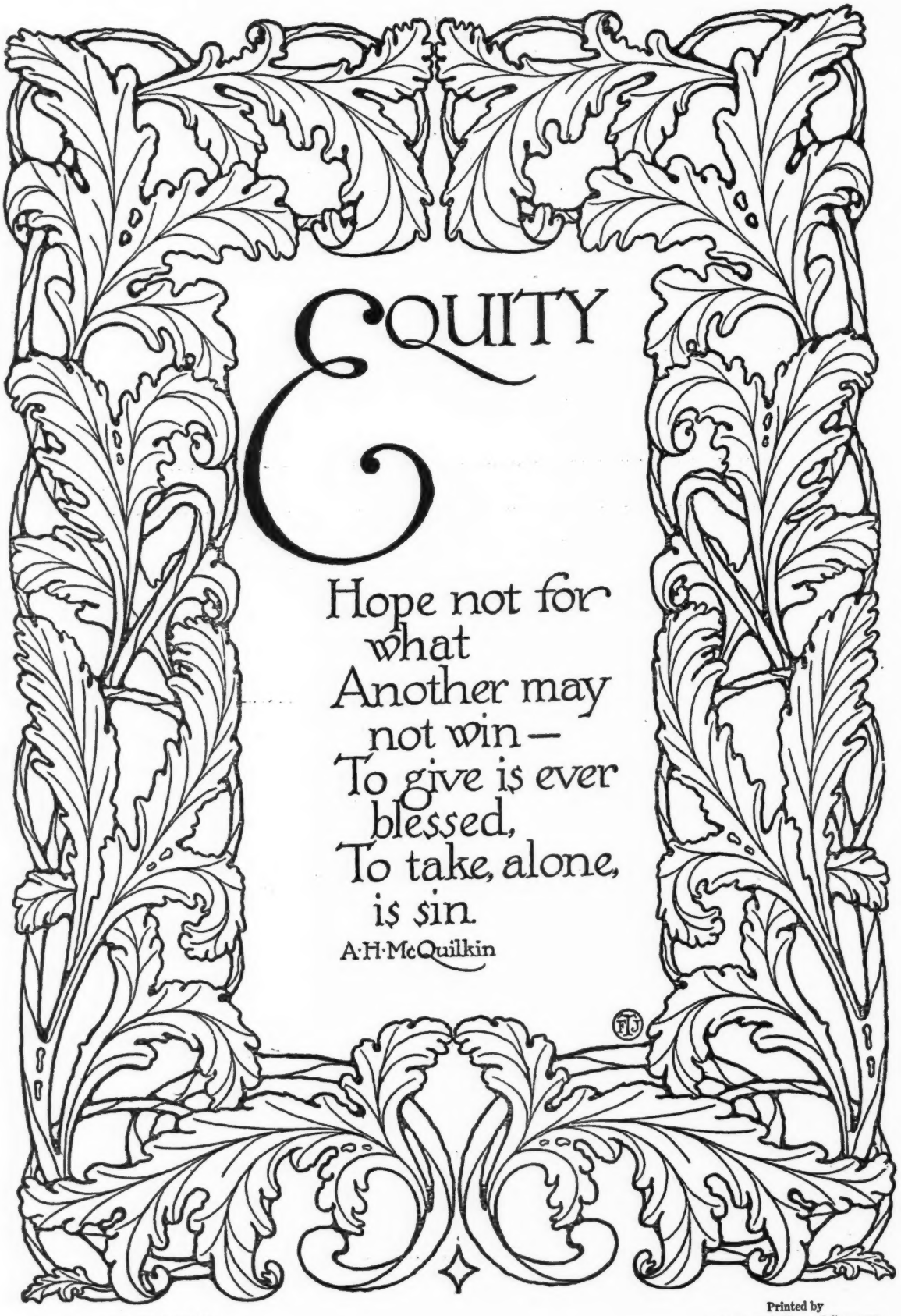
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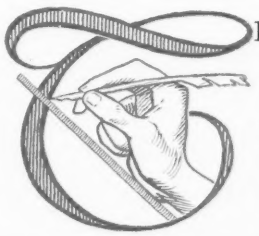
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Vol. XLIX JULY, 1912 No. 4

The Trail of the Old Stub Pen

By F. H. ALDRICH



THERE is a halo of glory surrounding the old stub pen which few of us appreciate. While most of us know that the broad-nibbed pen is about the oldest writing implement known, we are slow to give it the credit due its time-honored service. Perhaps the fine-pointed pen, a modern invention, with its flexibility and delicacy, has overshadowed it. It seems fitting, therefore, that some one should come to the front and champion this ungainly tool that has played such an important part in civilization. An inspection of the ancient manuscripts in our museums shows that all through the Middle Ages up to and following the invention of printing, this style of pen was used. The Book of Kells, the Durham Book, the beautiful Italian hands of the twelfth century were all made with the broad-pointed pen. As the alphabet grew in beauty from century to century it was by the skilful handling of this tool. Its very shape, its limitations, combined with the anatomy of the human hand, fixed in permanent form the elements of our roman and gothic letters; they could not well have been made otherwise. Figure 1 is a photo reproduction from a prayer-book of the fifteenth century, showing the degree of excellence to which the formal manuscript-writing had developed in that century in Italy. The English, Irish and French hands, in Figures 2, 3 and 4, show its trail in those countries, all different in character but still showing plainly and unmistakably the product of the same shaped tool in different hands.

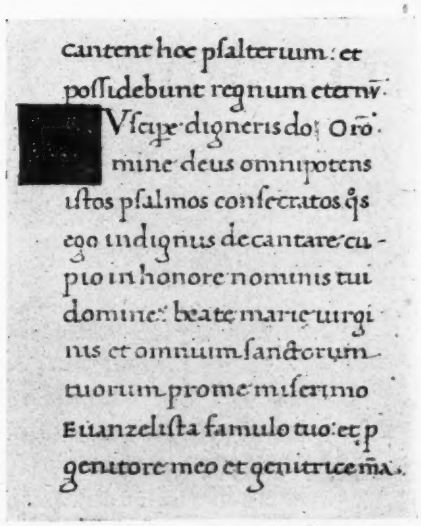


FIG. 1.— From an Italian fifteenth-century prayer-book. Ex libris S. C. Cockerell.— Johnston's "Illuminating and Lettering."

Mr. Bachelder, in his book on "Theory and Practice in Design," says "The skilled worker is able to gain with a few tools a maximum of effect; his artistic,

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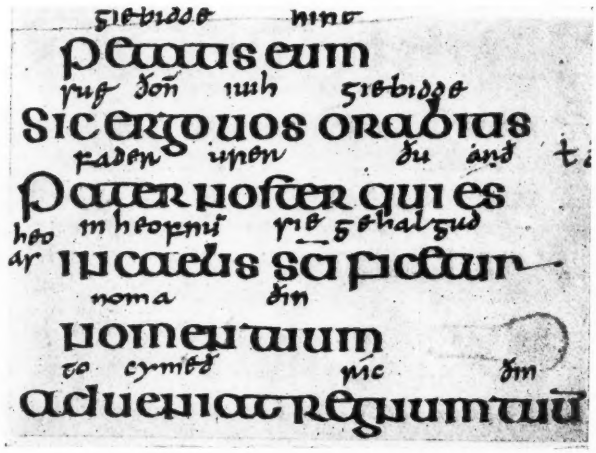


FIG. 2.— English writing at end of the eighth century. "Durham Book" (Latin Gospels), British Museum. This style of letter is made with the pen in position shown in Fig. 7.— From Johnston's "Illuminating and Lettering."

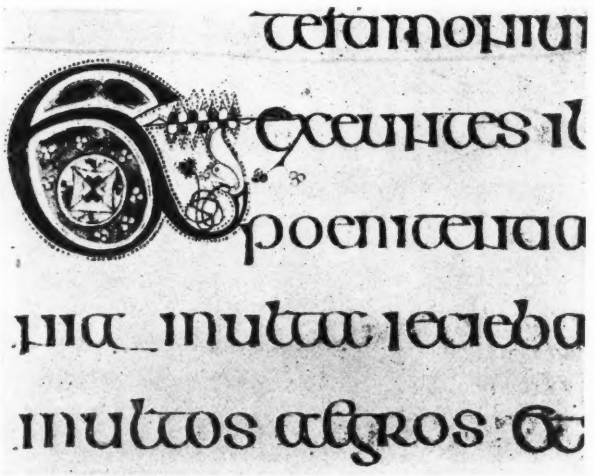


FIG. 3.— Half uncial (Irish), seventh century. "Book of Kells" (Latin Gospels). Ex libris Trinity College, Dublin.— Johnston's "Illuminating and Lettering."



FIG. 4.— French fifteenth-century writing. Ex libris E. Johnston. — Johnston's "Illuminating and Lettering."

as well as mechanical, invention finds many uses for a single tool." The craftsmen who made the beautiful books just preceding the invention of printing had learned the thorough use of the pen and with a few implements of varying widths established the classic styles of the alphabet very nearly as we have them to-day.

Since the advent of the reproductive processes it is well for us to hark back to ancient days and study these old pen forms, acquire them, and use them in our printing. They offer a pleasing change from the formality of stiff type, their flexibility and legibility making it often possible to use them where type would be undesirable. Being made with "single stroke" — that is, written and not drawn — they are quickly executed.

In order that this article may be practical, it may be well to give a few hints in regard to the proper method of using the stub pen.

THE PENS

While many makes of pens may be used, it is better to procure the German "Round Writing" pens, since they are properly graded in about a dozen widths and beveled to fit the natural pose of the hand. The small brass holders for conserving the flow of ink will be found very useful. The pens are not expensive and a full set should be provided with penholder for each size.

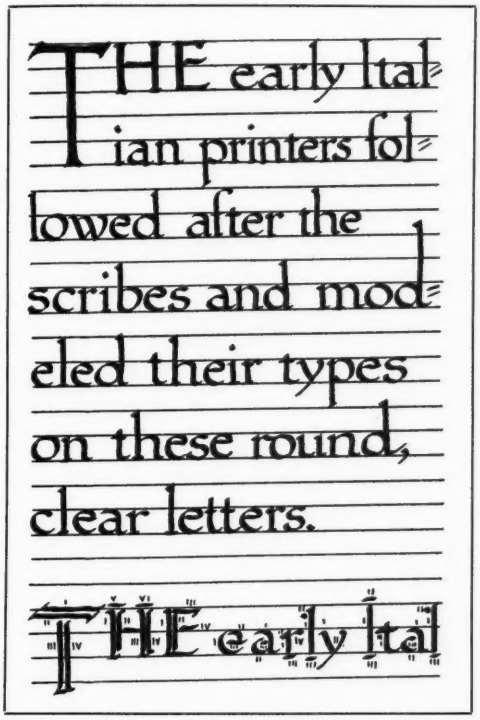


FIG. 5.



FIG. 6.— Unretouched stub-pen executions.

THE PAPER

The ancient writing surface being vellum, or parchment, the nearer we can come to selecting a similar surface in paper, the better will be our results. We should avoid glazed, coated and sized papers, using the kid-finished or velvety-surfaced bonds.

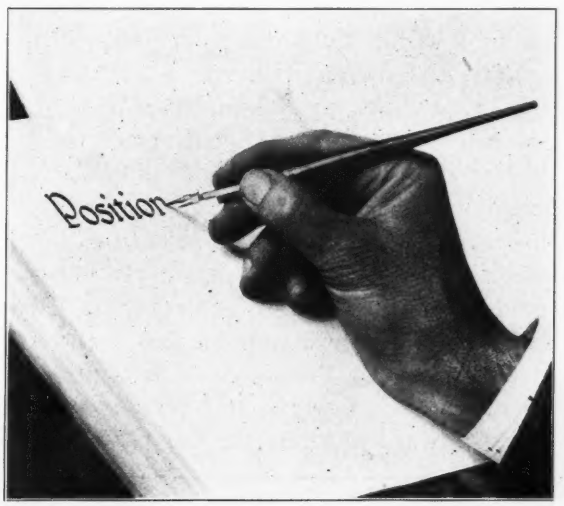


FIG. 7.

THE INK

Ordinary drawing ink, slightly diluted, or any of the engrossing inks on the market will answer.

THE DRAWING BOARD

This should be hinged to the table at the forward edge and supported underneath so it will slope at an angle of about 40 degrees. This results in the pen being nearly horizontal when writing, at which position the ink flows at about the right volume. (See initial letter at the beginning of this article.) Have a few sheets of soft paper underneath the writing-paper, for the reason that we are writing with a stiff instrument and a

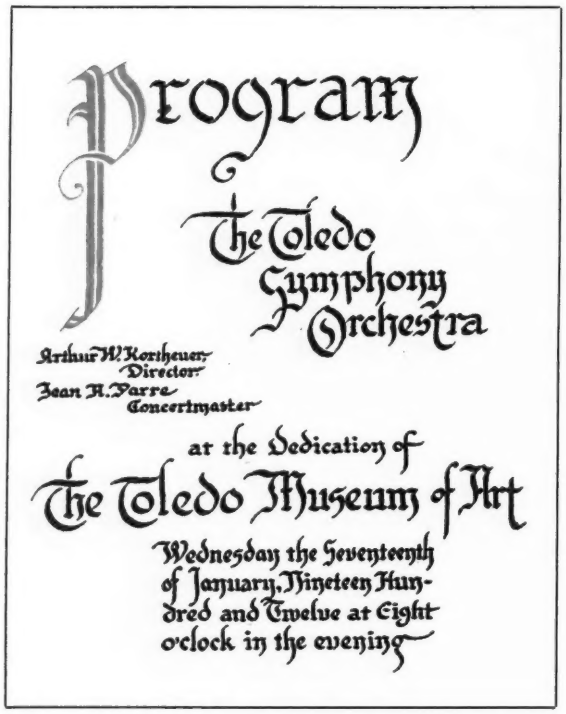


FIG. 8.— A practical application of stub-pen lettering.

cushionlike surface obviously gives best results.

GETTING TO WORK

Suppose we try as an exercise the lines in Fig. 5. First rule the paper lightly with horizontal lines three-sixteenths of an inch apart. We allow two spaces for the letter; the upper half for the ascending strokes of the small letters and the lower half for the body of the letter and all small letters having no ascending strokes. The space below the writing line is for the descending strokes. The capitals occupy both spaces above the writing line. A few perpendicular pencil lines will aid us in keeping the letters upright — a very desirable and not very easy thing to do. This method of laying out is to be recommended where our space is not limited. It corresponds in effect to leaded matter and is quite legible. We have chosen pen No. 3½ and have filled it with a brush or glass fountain-pen filler by applying the ink to the under side in order that the top of the pen may be kept dry.

We may lead off with a two-line capital and, as is customary, use capitals for the first word. In order to see clearly just how the letters are made, let us separate the strokes in the first line, numbering them in the order executed.

The pen for this style of letter is held in an oblique position, both as to front and side view, with the hand resting on its entire right side from the wrist to the end of the little finger, the thumb and first two fingers almost rigid but not gripping the pen too tightly. The barrel of the penholder is kept in one position throughout. Do not bear on so hard as to spread the points. (See Fig. 7.) These minor details are quite important and must be observed if the lettering is to be mastered. It is well worth while to get this "knack," because most of the classic forms, such as Old English, German text, italic, etc., are made with it. When once this ease of handling the stub pen is acquired the pen craftsman will have several "fonts" at his fingers' ends for any energency.

As Edward Johnston, the English authority on formal writing, has said:

"To make good letters is not necessarily to 'design' them — they have been designed long ago — but it is to take the best letters and to acquire them and make them our own."

Regarding Machines

By ALBERT HENRY

MANUFACTURERS of machines are subject to much caustic criticism on account of the claims they make for their product. Printing is not the only industry that is giving cost-accounting serious consideration, and as the basis of cost is the amount of product in a given time, the buyer of a machine expects the apparatus to make good the assertions of the manufacturer. The manufacturer naturally rates the efficiency of his machine at the maximum. But if a press manufacturer, for instance, runs a test machine without a form and without rollers and claims that his press will make the number of impressions shown on the register under such conditions, he is not fooling the prospective customer — he is fooling himself. While there is plenty of talk about pressmakers being guilty of this folly, it is scarcely believable. The printers and the typesetting-machine manufacturers fight over the same thing. Typesetting machines are claimed to do certain stunts in production, and printers who have these machines in use deny and repudiate these assertions, and both parties become agitated and red in the face in the controversy, while the man who wants to buy is puzzled about what to believe.

For the manufacturers it must be said that many printers either engage incompetent help or will not permit the operators to give the necessary time to clean and keep the machines in condition. Such printers change their employees very often, and the blame for bad work and general inefficiency is invariably placed upon the operators or upon the machines. The morals of a printer may be safely judged by his plant, and deliberate falsification by employer and foreman against employees is so common that I have been divided between admiration of the moral turpitude of the managers of many printing-offices and their stupidity. The pity of it is that these men have believers, and cause delay and loss, not only to workmen and manufacturers, but to other printers whom they inoculate with the poison of incredulity. I do not say there are not incompetent and dishonest employees, and I do not say there are not overenthusiastic manufacturers, but I do say there are more incompetent and lying printers annoying and disrupting honest business than it is possible to bring to account.

The printers are coming together and conventioning about the cost of printing and price of printing. These conventions might find something more interesting than listening to long speeches about how big a fool some other fellow is, and arrange a plan to bring the misrepresenter to book, whether he be printer or manufacturer.

One-sided arguments in the trade-papers are annoying and disturbing to the trade. If the press manufacturers disseminate allegations that are at least doubtful, or if the composing-machine manufacturers circulate wonderful stories of type composition, it would seem that the place to authenticate these stories is at an assemblage of printers where the facts can be obtained in an orderly and dispassionate way. This procedure would serve two purposes: it would keep the exaggerator in check and give the conscientious manufacturer a proper hearing.

An instance of unfairness is contained in a paragraph on page 61 of the bulletin of the University of Missouri, Journalism Series, Vol. I, No. 2, and is a selection from a speech by R. S. Walton, of the *Herald,* Armstrong, Missouri. Mr. Walton is quoted as saying: "If you run your plant with gasoline, have two engines; perhaps you had better have four." This is a most insinuating knock, and if it is the kind of journalism the university approves of, then it is a mighty poor kind.

The gas, gasoline and kerosene engines — internal-combustion engines — are the peer, in fact, of any kind of power, but are susceptible to the stupidities of the incompetent and underpaid, as are all mechanisms that are not absolutely foolproof.

Mr. Walton may have an old or obsolete engine or he may have obtained his knowledge at second hand and wanted to say something clever. But the dissemination of such comments from such a university and before such a class is as unjust as it is unreasonable. It is of a piece, however, with what I said about other machines: unqualified statements are first cousin to falsehood. Unfortunately most readers do not pause to reflect judicially on assertions or epigrammatic knocks, and in the hope that some may be induced to do so, these few words are written.

The Paper for the Job

No. III.—By F. JAMES

NOT only should the stock be of such nature that it will serve as the proper background or setting for the illustrations and types, bringing out the best that is in them, but it should be of such color and texture as will suggest, as far as possible, a harmony with the subject. As illustrating this, we find, for example, that religious printing is at its best on pure white antique stock, the color of the paper being symbolic of purity, while the texture and quality suggest a stability which is not compatible with the more quickly deteriorating coated papers.

In this connection, a consideration of the symbolism of colors is not amiss. We have, thanks to the ingenuity of the papermakers, every conceivable color in some stock or other, and to neglect the suggestion contained in the proper use of these colors is to overlook one of the most potent factors in an appeal through the printed page.

Black on white, the conventional combination of printing, is not as attractive to the normal eye as are combinations which include the colors. Thus we have our colored inks and our colored papers with which to strengthen the appeal. But if we carry it one step farther, not only appealing to the eye through the attractiveness of the color itself, but using the color in such way that its symbolism is suggestive of the subject, we make our effort doubly strong.

Let us consider the question of the symbolism of colors in connection with the printed page. In the first place, we have the warm colors and the cold colors. A

rough classification gives us red, orange and yellow as the warm colors, and green, blue and violet as the cool ones — although green may be either warm or cool, according to the amount of yellow it contains. Without going farther, we readily can see that very little thought on the part of the printer will result in his avoiding the use of warm colors on work which by its nature calls for the cool tones. For example, the cover of a catalogue of refrigerators might appropriately contain a preponderance of blue or cool green, suggestive of a lowered temperature, while red or orange would be entirely inappropriate. On the contrary, other subjects would call for the warmer colors, although it is always well to remember that the colors should not be too strong. The red which is bright and attractive at a distance is often too strong and glaring when held close to the eyes, and for this reason the colors which appear to advantage on the billboard are not necessarily the colors which look well in the stock for a catalogue cover, to be read at close range.

Red is known as the color of love and passion. It is a beautiful warm color, but should be used sparingly. It is at its best when used in spots to brighten up a page, rather than in quantities or as a background. In nature red is found only in small portions, contrasting most effectively with the greens which predominate.

Orange is symbolical of knowledge and benevolence. Just as the flame, the torch and the lamp are the form symbols of knowledge, so orange is the color symbol.

Yellow is known as the color symbolic of supreme wisdom and inspiration. It is the color of gold, and gold has been called the symbol of the sun.

Green is the color symbolic of fruitfulness and hope. It is a restful color, as its lavish use in nature would indicate. It has a wide range, from the warm yellow-greens to the cool deep greens, and is agreeable to the eye in large areas.

Blue is symbolic of constancy and truth. It is the color of the sky, which is never permanently changed. It is an especially restful color, being used with success in treating nervous disorders.

Violet, the color of loyalty and patience, is also the color of sadness and grief. It is the most depressing of all the colors. Being a retiring color, it serves well as a background and tends to bring out any other color printed upon it.

And so we have these color symbols which allow of a still deeper meaning in our printing and afford greater possibilities for a delicate suggestion by their proper use, both in ink and paper.

In addition to these distinct colors we have the browns and the grays — both of these groups of hues being quiet and subdued, and lending themselves to the more formal and dignified printing. The grays are especially adapted for the covers of reports and other business documents, on which the use of the brighter colors would be entirely out of place.

And so we find that a little thought will enable us to present our message on stock the color of which will enhance its appeal. The bright warm colors which are suggestive of the tropical countries have little in common with the frozen wastes of Alaska, and the blues and greens of the seaside resort are quite differ-

ent from the hues which prevail at the inland country resorts. The winter-resort booklets, designed to call the public from the northern winter climate to the sunny South, show a lavish use of the bright warm colors, while in the summer-resort booklets the cool greens and blues prevail. And in this way is the call made doubly alluring.

Some Things the Printer Should Know About Steel and Copper Plate Engraving*

By THEO. A. ISERT

BEFORE any form of printing, as we understand the term to-day, existed, the early engravers in gold and silver preserved patterns of their work by impressing clay or wax into the engraved metal, although this does not seem ever to have suggested the taking of such an impression with ink on paper.

A Florentine engraver — Finniguerra by name — made the accidental discovery of printing from plates in this way. After having completed the engraving of a silver plate which was to be used in a church altar service he accidentally overturned some chemical, probably an acid, on the plate. In his haste to remove this before it could eat into or oxidize the metal he soaked up the liquid on the surface with a piece of paper, but this did not remove the chemical in the cuts or engraved lines. Another piece of paper pressed on the plate with greater force took up the discolored chemical and revealed a crude impression of the engraving.

Finniguerra appears to have realized the value of his discovery, for immediately after he experimented by cutting religious pictures in reverse on copper and with a black ink made of pigment and oils produced impressions on dampened paper.

This process spread rapidly from Italy by way of Germany and was soon in use throughout Europe. Antedating by about ten years the earliest works of the German inventors of printing from type, it may have influenced that invention, the history of that period being somewhat hazy on this point.

The earlier engravings were all made on copper, either engraved or etched, the former being made with cutting tools, the latter scratched and bitten down with acid.

Many of the famous painters of the early Dutch and Flemish schools of art reproduced their own works in copperplate engraving. To mention only several of the famous masters of painting, who were engravers as well, I cite the names of Rubens, Van Dyke, Rembrandt and Raphael, some of their plates being preserved to the present day.

For a period of several hundred years the greater part of all book illustrations

* Adapted from an address before the Louisville Ben Franklin Club, Louisville, Kentucky, April 23, 1912.

were printed from copper plates, and the use of this art was limited practically to the making of portraits and pictures until about one hundred and twenty-five to one hundred and fifty years ago. Then came bank-note engraving, followed rapidly by all other uses for the work, commercial and social.

There were engravers in America in Colonial times, few in number and with a very limited field for their art. In Philadelphia there were several excellent engravers at a very early period. In New York and Boston some copperplate work was executed before the Revolution.

Ben Franklin, patron saint of printing, statesman, philosopher, inventor and business man, made at least one excursion into the engraving business. Tradition in the engraving trade says that Ben Franklin tried his hand for a while at running a copperplate press. This was in his younger days, and he probably, with his wisdom and forethought, abandoned it early in favor of the more congenial and lucrative field of typographical printing. This mention of Franklin is made to show that we engravers have some claim on him as well as on the printers and that it is altogether fitting that we should be allied with the Ben Franklin Club movement.

Another famous personage of the Revolutionary period who followed the trade of copperplate engraving was Paul Revere, renowned in history for having made the famous ride arousing the inhabitants to arms against the British in the opening of the Revolution. Five or six plates cut by Revere and bearing his imprint are still preserved in a museum at Boston.

The invention of steelplate engraving, an American idea, evolved at Boston in 1802, came as the result of a desire to make engravings on a metal with greater wearing qualities than the soft copper. Steelplate engraving, too, enlarged its field of usefulness. This brings us to the close of the first part of this subject, and naturally calls for an explanation of the differences in the several processes.

Taking up copperplate engraving and printing first as the oldest process, we find that the plates are hand engraved and the printing is also done by hand, no improvement of consequence having been made in the process since its discovery over four and a half centuries ago.

As a general thing, no drawing or sketch is made for a copperplate engraving, the matter to be engraved being marked on the plate free-hand and backward. In the process called etching the entire plate is covered with a ground resembling varnish and the lines of the drawing are scratched through the ground, after which acid is poured on and the lines are bitten down in varying depths.

The plate printer rolls ink over the entire surface of a plate, then wipes off the surplus with a rag, care being taken not to pull the ink out of the cut lines or depressions. Then the balance of the ink on the surface is polished off with the bare hand. The sheet is then laid on the plate, which passes under heavy rollers, causing the paper to be forced down into the cuts so that the ink adheres. The effect of pictorial work depends largely on the skill of the printer in polishing and wiping, and in the printing of etchings the effect is entirely lost unless the plate is handled by a printer of unusual skill.

The best work from copper plate is always obtained on a heavy, soft paper, which may be printed either damp or dry. High-surfaced paper, such as is used

for half-tone printing, would ruin a copper plate before one hundred impressions were taken because of some chemical action which the paper causes on the surface of the plate whereby the plate loses its polish and will not permit of clean wiping.

The chief characteristics of copperplate work are sharp, clear impressions, always embossed or raised above the surface of the paper, and a depth of color not obtained by other processes of printing. Copper plates are almost invariably printed in black, and when a good grade of ink is used the color is a deep velvet black, never glossy. Copper plates are not adapted to the use of colored inks, and although used occasionally, good results are difficult to obtain. The average life of a copper plate is from two thousand to five thousand impressions and depends on the depth and character of the engraving. This class of work is used principally for visiting, professional and business cards, invitations, announcements and social forms.

Steelplate work is the highest class of all printing processes. It is more durable than engraving on the softer metal and likewise more expensive. It also admits of a much greater variety of work, as ruled backgrounds, clouded effects, vignettes, borders and very fine hair-lines. Every-day examples of steelplate work are the postage stamps and currency of the United States Government. The process of engraving and printing steel plates is, with a few unimportant variations, just the same as described for copperplate work.

The cutting is done in soft steel, and when complete the plates are case-hardened, insuring a very long life. For this character of work the principal uses are stock and bond certificates, bank-notes, portraits, letter-heads, book-plates, diplomas, etc.

While the copper plate is limited as to the colors of ink and stock which may be used to advantage, steel plate offers none of these restrictions, for any shade of ink as well as wide variety of stock may be employed. In all plate inks, oils are the only liquid ingredients, the first consideration of such material being its wiping quality, which makes it clear as to why no glossy or varnish inks can be used in either of these plate-printing processes.

The last process I shall describe — that of steel-die engraving and embossing — comes in proper sequence as to its invention, although to-day it is of first importance.

Dies are engraved on steel one-half inch thick, and for long runs they are case-hardened. The metal must be able to stand the enormous pressure used in embossing. As a rule, die impressions are embossed much more than plate impressions. The work from a sunk or deeply engraved die stands out in high relief from that of a surface or lightly engraved die, embossing about the same as copperplate printing.

The same general principle applies in regard to inking and wiping, except that the die is wiped on paper instead of with a rag and hand polish. Specially prepared wiping-paper, which practically cuts the ink from the surface of the die, permits of the use of ink materials in which varnish is the principal ingredient, resulting in a high-gloss impression. By the use of flat colors the dull effect may

also be obtained. The idea of hand-stamping can be gained by a simple comparison with the familiar corporation or notary seal, the seal on top coming straight down on the counter, except that in die-stamping the die is removed from the press at each impression for the purpose of inking and wiping.

The power embossing-press, an invention of the last ten years, is used for large dies and long runs, and it is hardly necessary to go into detailed description at this time, the principle being the same as in hand-stamping.

The words embossing and stamping are synonymous. We refer to plain embossing when no color is used, the paper bearing only the impress of the die. With either varnish or flat ink any color or tint may be used in die-stamping. Gold, silver or any bronze must be run through a second time or rather restruck with the plain die to burnish or polish the bronze.

Illuminated work is done in two or more colors on monogram, heraldic and emblem dies, and all coloring other than that stamped from the engraved lines of the die is hand-painted on every sheet. This style of work derives its name from the work of similar character done by the monks of the Middle Ages, before the invention of printing. Steel-die engraving includes monogram, address, heraldic, emblem, fraternity and similar stationery; also business and professional headings, catalogue covers, etc.

Printing Ideals

By O. TYMES

NOT so very long ago, when self-styled "art printers" racked their ingenuity and inventiveness in outcontrasting contrast in type and color, it was an axiom that "art printing doesn't pay." The proof of the truth of the axiom was shown in the rise and fall of many bright and ambitious young "tasty jobbers" or "clever pressmen" who went into business for themselves. The native taste and good craftsmanship of these sons of Gutenberg only served to carry them on to the shoals of disaster as bosses, because they were saturated with the idea of following a prevailing style in "artistic printing" and because they had no idea that the art and mystery of printing had many deeper mysteries than the case, stick and rule, or press, rollers, ink and paper.

The "tasty jobber" of a temperamental cast was at once the pride and the despair of his employer. His mannerisms of languor and superiority rivaled even the traveled newspaper "sub." No base customer could tell him how to do printing. But the tasty jobbers copied the creations of other tasty jobbers — and when one introduced a pair of pliers and a tinner's shears into the office and began to twist rule and pound rule into blocks of wood to make pictures in line out of these intractable materials, we were all mightily interested and jumped the fence and started to help the typefounders to make so much money that they just flowed together from juiciness.

What customers wanted, of course, was printing to carry the message they desired to convey. Ordinary commercial printing was notable by a neat sameness or a careless jumble of type-faces, and the prices were good as a rule. But the fancy jobber worked up time and material into his creations in those days of no time tickets in such a way that while the boss might charge a swinging price for the job, and imagined the job expert a very profitable man, the suspicion is that he was profitable only as an advertisement — but, directly, a loss. This was proved on many an occasion when such jobbers went into business to do "art printing" exclusively — bumped — lost their savings — and then went back to work as employees.

They spent more time and material than they knew. They guessed at the price. Their work as now judged was not convincing. While the customer was paying a large price, he was not paying enough to recompense the printer; but at the same time the printing he obtained was not efficient and therefore not worth what he paid for it, if indeed it was not absolutely worthless — from ignorance on his part and ignorance on the printer's part.

Where there is a lack of knowledge and an itch for novelty, taste in art degenerates, and printing, as the art preservative of all arts, has shown some wonderful freaks in the creation of typographers who have broken away from tradition without the power of knowledge to improve on tradition. Before the introduction of the I. T. U. Course in typography, instruction in display printing was entirely dogmatic. It was a matter of individual untrained taste. The fundamental laws of taste in harmony of sound, color and form are fixed. These have been ascertained by processes which it is unnecessary to take the space to recount here. They may be found in any good encyclopedia. The I. T. U. Course has been adopted by foreign governments. The influence of its work is shown in typography to-day, in comparatively plain and legible type, and simple and agreeable arrangement and form. Good taste is made better by cultivation, and the cultural value of this course is spreading rapidly.

Much remains to be done, however, in convincing the employing printer that discriminating taste in job-printing is profitable. Where inferior work is allowed to pass for any reason, there is a consequent degeneration. The fact may be more clearly illustrated by citing a well-known fact in fine machining. Where extremely accurate work is required in a machine-shop a considerable time is required to bring the operatives' mind and skill up to the required standard. If these operatives' work is changed to a coarser grade, they lose the refinement of accuracy necessary for the close work. So in a printing-office, it is not profitable to attempt to do common, cheap and careless printing and high-grade printing with the same men and materials. The attempt will fail, for the high-grade work will not be high-grade, but it will be more expensive than high-grade, and men and material will be degenerated.

The employing printer who grasps the idea that the printing he does is for a purpose and bends his energies to make it serve that purpose in cooperation with his customer is placing himself in an attitude to demand and receive a high reward for efficient printers' ink.

As interest in effective typography has increased, discrimination in the selection of ink has been stimulated by ink manufacturers who have perceived the importance of aiding as far as possible the effectiveness of printed matter. If it has been difficult to make employers see the advantage of extreme refinement in typographic effects, it has been much more difficult to convince them that customers *have* an appreciation of the refinements of color selection. In order to prove this appreciation some inkmakers, unable to convince the skeptical printer, have submitted their plans to buyers of large quantities of printing, and have not failed to receive their commendation and support. The most natural result follows: the ink man is asked to name the most desirable printer capable of carrying out the ideas suggested. Sometimes the ink is bought direct by the consumer, just as the consumer frequently buys his paper. Whatever fault may be found with the ethics of this procedure on the ink man's part, it must be allowed that commercial history records ample evidence that resourcefulness and initiative will find its market, and if it can not remove the obstacles of stupidity it will leap over them or go around them, and the right article will get to the ultimate consumer.

In any event, if a customer buys his ink, his type, or his paper, the printer has a right to charge for the handling. But much of this quibbling as to who shall buy and who shall sell can be done away with when printers have definite ideals with regard to their art, and take it seriously enough to convince themselves of the power that lies in the increase of its efficiency, not because of so many printed sheets, but rather because of so many attracted and convinced readers.

Shop Efficiency and Managerial Efficiency Go Hand in Hand

By R. O. VANDERCOOK

AN editorial in the last issue of THE INLAND PRINTER set me to thinking. In it was written: "In the skilled trades the efficiency experts have been able to suggest little — and that little of the most trivial character." This statement, taken without qualification, surely must fall before the force of truth. One fact alone, evolved not from the printing trade, but from the bricklaying trade, will bowl over that unqualified statement. A man who has a good right to call himself an efficiency expert, analyzed the motions of bricklaying. Years, centuries, have passed using the same old way, but a few years ago a brainy analysis of the motions used in bricklaying for centuries resulted in changes so that one man can now produce about three times the amount and do it better than could be done before the efficiency expert got in his work.

Mark you, I have said the statement unqualified, but it was qualified in what preceded and followed. The editorial begins with the statement: "Shop efficiency, as we have suggested before in these pages, is a question of managerial efficiency,

rather than workmen's efficiency." And it closes with the words "Give the work to the man who knows how and keep academic theorizing where it belongs." If the statement I take exception to had read, "In the skilled trade, the efficiency experts can accomplish absolutely nothing if their efforts are not coupled with competent managerial efficiency," there could be no exception taken to the statement. Then the editorial in question would not have conveyed the wrong impression to the reader, as I fear it will if left unchallenged; or, if it had stated more impressively that shop efficiency can never be obtained without managerial efficiency, no matter what the equipment, what the ability of workmen, or what business doctors or efficiency experts consulted. The editorial was evidently written in a vigorous and righteous protest against pettiness and busybodyness and the incompetent supervision of competent men in the ordinary course of their work. No man can accomplish anything in efficiency study without first being competent in the methods he hopes to improve. He only can be a good judge of improvement who knows by close familiarity the defects that are to be remedied, and no one human brain is large enough to be an expert on all branches of human endeavor that go to make up the printing art. A competent manager must judge from results. He divides the work so that each employee has the work best fitted to his training and ability; always guided by the fact that a mind concentrated for years on one detail of production knows more about that detail than a mind whose ability, though larger, is taken up with general propositions.

I remember in my school-days being compelled to translate the words of some old Roman, who said: "An army of jackasses led by a lion is more potent than an army of lions led by a jackass." I have forgotten who the old fellow was who said it, but the sentiment therein is right in accord with the most up-to-date ideas of what most makes for efficiency in the industrial world. A good general is not of necessity the one who can best wield the battle-ax or shoot the straightest, but he is the best general who can enthuse his men so that each will give all that is in him for the common good and so arrange his forces and time their movements that the common enemy may be overcome with a minimum of effort. Do you think these words all "bunk" — merely language slinging? Are you one of those intensely practical printers whose only idea of improvement is to set two ems of type where one was set before? If you are, you are just as necessary to the world as an idealist. We need both you and the idealist to preserve the balance of things. You feel no need of imagination; you are content to count, weigh and measure what you call practical results. Do you know that a strain of imagination and idealism would weaken you? For if you had it, you would never be content to plug as you do. An idealist would not do your work, but you need the idealist just as much as the idealist needs you. The linotype and monotype were first only dreams of idealists. You and your kind seized upon them, but not until the idealist had clearly shown you that better than two types could be set where one was set before. Without you to push the product the idealist would never have gotten his reward for his idealism. But what has all this talk to do with efficient shop-management? It has a lot to do with it, I think. The efficient general manager must be able to handle both you and the idealist — give you both

your proper credits and put you both where you will count the most for the common good. The successful manager must not be of either type. He must be equally appreciative of both.

I had a boss once that was an especially good boss. I was after a big job for a harvester company; it was a good four-figure job and involved printing in seven different languages and a lot of intricate details. The work was to be let under one contract. I plugged hard on the details for a week or so and finally evolved two different schemes for handling it. Which was surely the best, I could not tell. So I took it up with the "old man." It took probably a half-hour to explain my doubts and show the data I had accumulated. He said it was interesting and he was glad to have gone over it with me and then asked me which plan I desired to adopt. I said I did not care to assume the responsibility. I had worked out all the details the best I knew how, and I wanted him to decide. The reply was surprising, but effective. He said, "Do you expect me to know as much as you about the job in one-half hour that you have been working on for weeks? I do not pay you to shirk responsibilities, but to get results." That we got fine results is entirely due to the fact that the boss was wise enough to harness me body and soul to the job, and to give me, in the most unobtrusive way, valuable assistance that I did not fully appreciate until the work was done.

Responsibility

By A. H. McQUILKIN

Accept the task
And make that task your own —
By and through it
Your talents shall be shown.

Power grows on power,
So step by step improve;
Avoid the easy way —
The common groove.

On trained discernment
Fix your firmest thoughts;
Thus duty comes as pleasure
And not with trouble fraught.



Poster design by H. C. Kiefer, Art Institute, Chicago.

Editorial

THE "copy-hook" should be well supplied during the next few months. Editors Bryan, Roosevelt and La Follette and former Reporter Taft have undoubtedly mapped out special "stunts" that will help relieve the "regulars" during the summer season.

MAGIC power may rest in some of our candidates for office. It may be that at least one of them will be able to cast devils out of Washington after March 4, 1913. But we would warn all printers not to overindulge in wild dreams. The cost system will be just as necessary next year as it is this — possibly more so.

LIKE politics, labor is weighted down with leaders of the demagogue type; and, as also in politics, the demagogue of labor is able to "get away with the goods" quite frequently. The International Typographical Union is a notable exception. This organization for years has withstood the blandishments of the "smooth" gentlemen who are always sent to "save" it from the "villains" who are in league with the bosses. But the hard-headed sense of journeymen printers is the real "savior," and the big union's development continues and its strength increases as it brushes aside the bunkshooter while in pursuit of the even tenor of its way.

A RESOLUTION was recently adopted by the board of directors of the Cincinnati Ben Franklin Club declaring that the dissension arising out of different opinions as to the proper methods of cost accounting is working great injury to the cause, and that many printers are hesitating to install cost systems on account of these disagreements. The resolution concludes with an invitation to "the president and secretaries of the Typothetæ of America, the Ben Franklin Club of America, the Robert S. Denham Company and any others engaged in such work to a conference on this subject to be held in Cincinnati some time next August." It is to be hoped that the Cincinnati Franklinites will be successful in their mission, although we believe it a difficult task. If the time ever shall come when employing printers can get together in one international body, then other things will be easy. With organized printerdom standing solidly for one system of cost-accounting, there is little doubt that the private concerns installing cost systems would finally agree with the organization.

IN last month's issue a correspondent asks, "Will the craft ever be what it has been?" The inquirer evidently had in mind printers and not printing. So far as the old-time, all-around printer is concerned, he never will come back. He lived in the "hand age," when everything was done on a small scale, and he was required to perform all of the processes in the printing of a book or paper. This is the age of machinery and of departments. Men are trained to do one particular thing in the various processes of printing. But the finished product, viewed in its entirety, is of a much higher class than that of the all-around printer of years ago.

BOSTON, June 10, 11 and 12, has had, or will have — for at the time of writing the meeting had not been held — the greatest convention of photoengravers in the history of the art. The father of the movement — George H. Benedict — has had a long struggle for cooperation, and the greatest factor in focusing all the energies that have been spread abroad in the long agitation is E. W. Houser. The character and extent of the advertising for the convention is the most remarkable of anything of the kind in our experience. It proves that the photoengravers are capable of giving a service matchless in its effectiveness. The energy, resourcefulness and ability of the officers of the organization have assured a seventy-five-per-cent organization. The photoengravers have turned the corner and are on the up grade.

GOLDSMITH'S warning: "Ill fares the land, to hastening ills a prey, where wealth accumulates, and men decay; princes and lords may flourish, or may fade — a breath can make them, as a breath is made — but a bold peasantry, their country's

pride, when once destroyed can never be supplied." This warning is repeated in substance by the *Scottish Typographical Circular* in noting the large number of Scottish craftsmen who are leaving their home land, driven out by the persistent war on workmen's organizations. The *Circular* urges the trade-unionists to play the game fairly against oppressive tactics fair and unfair, and rings out this appeal to Scotch integrity:

Just play the game, and play it on the square:
Some men may break the rules — to your despair;
But let them do it — any fool can beat
Who plays with honest men and stoops to cheat.
It takes a HEAD to win when playing fair.

Dare all the risks your nerve will let you dare;
He fails the worst who plays with too much care.
But whether tasting glory or defeat,
Just play the game!

Don't hog the chances; no, but take your share;
Don't cater to the grandstand folks who stare.
Keep on the job, be braced for what you meet,
Till time is called the game is not complete;
And here's your motto — always, everywhere —
Just play the game!

IT is our belief that the craft is to be congratulated on the reelection of James M. Lynch as president of the International Typographical Union. In saying this there is no intention to reflect on the worthiness and ability of his opponent — Mr. Barker — who probably would have acquitted himself creditably if elected. The reason for craft gratulation is that Mr. Lynch's peculiar experience and ability are retained for administrative affairs at a time when organized labor appears to be in the throes of a revolution in methods. With the new cult of "syndicalism" — with all its wild ideas and propaganda of frank irresponsibility — making such a strong appeal to the workers, it is worth something to the whole craft to have a man like Mr. Lynch sitting in the chair of authority and influence. He is not a neutral person: long and skilfully he has battled for his ideas and for his people. But he is honest and has a fine sense of his responsibility to employers as well as employees. Mr. Lynch and his attributes are not so well known to employers in the commercial printing field as they are in the newspaper world, where he has been largely instrumental in bringing collective bargaining to a high state of efficiency.

R. C. VANDERCOOK takes the editor to task for not being explicit enough in making a plea for the individuality of the skilled worker as against the expert in scientific management. Mr. Vandercook cites the oft-cited brickmaker, whose performances have been increased by simplifying his movements, which citation does not apply in the printing trade or other highly skilled trades. The editor has respect for scientific management, but none for scientific pretension, and believes that there is more danger of loss in accepting the views of outside experts and making radical changes in the shop than by building up efficiency by awakening the inventiveness and resourcefulness of the workers themselves — which is the ideal of true scientific management. This idea is epitomized in a paragraph in *Chained Lightning*, the house organ of the Louisville Lighting Company:

Beware the blandishments of the scientific management expert who can look at the tongue of your wagon, feel the pulsations of your boiler feed line, take the temperature under your collar and prescribe off-hand a sure-cure system whose principal principle is "Change everything."

The Spirit Behind Organization.

Little by little the rank and file of employing printers are beginning to feel the great benefits of business organization and to appreciate the spirit of the men who have made sacrifices to bring it about.

It is not our purpose here to discuss organization itself, but rather to call attention to the spirit that makes it possible. No matter what may be said in criticism of those who are prominent in organization affairs, no man can rob them of their proved unselfishness — of their devotion to the cause of good business in the printing trades. The spirit that moves them is the same spirit that has moved men, from time immemorial, to do helpful things for their country and for their countrymen. Whoever would learn something of this spirit should keep pace for a time with the "good old scouts" who are always found on the firing line. Sometimes they are called fanatics, sometimes "politicians" — but their fanaticism and their politics are godsends to printing craftsmen, and we trust their shadows will never grow less.

King Caucus and the Unions.

During the recent election of officials of the International Typographical Union there were allegations of "violation of obligation" made against all the officers and many prominent members. As the obligation or oath contains 233 words — about one-sixth the number required to tell the story of the creation — it would seem to offer large opportunities for violations of a technical nature. Where the essentials are concerned members of the typographical union have acquired a reputation for "living up to the rules."

The preelection charge arose from a provision in the obligation in which the member promised not to join any combination designed to control the affairs of the union. The strict enforcement of this provision is impossible. Primarily it is aimed at secret-society influence and political-machine

methods in the union. In the recent campaign those who maintained a combination for the purpose of defeating President Lynch because some of his supporters were alleged to be members were themselves violators of the strict letter of the law. To a man up a tree, the protestants seemed to have a better machine, or at least a better-working machine, than Mr. Lynch's friends were able to marshal.

Being an American institution, the International Typographical Union naturally has fallen under the sway of King Caucus, and at one time the laws recognized the caucus for the election of minor officials.

For a trade union to attempt to inhibit combination among its members is an anomaly. It is also unbusinesslike, for we progress through cooperation; it is at war with nature, for man's distinguishing trait is the gregarious instinct; it is impolitic, as the remedy for wrongs inflicted by combinations can most readily be cured by counter combinations. Combinations rarely appear in associations of limited membership, and, while they are by no means the ideal thing in democratic organizations, they seem to be necessities.

Though the obligation is *sacrosanct* in the eyes of a great majority of the members of the typographical union, yet we make bold to suggest that it might be amended to advantage. The verbiage should be shortened so as to bring it within the bounds of a reasonable memory and understanding. And the shortening might well be effected by eliminating attempts to do the impossible — preventing combinations or caucuses. They may be regulated or controlled, but they can not be exterminated by law. Though it may appear paradoxical, it is equally true, we believe, that if the statesmen who compose these caucuses proceed in a high-handed manner on the assumption that in them is reposed the wisdom of the organization, they will receive a rude shock. The American people are revolting against the rule of cliques and combinations in governmental affairs, and the same spirit will dominate their activities in other spheres of life. Printerdom is not immune from the growing influence. We saw evidence of it at the last meeting of the United Typothetæ, and there are similar indications in the recent election of the typographical union.

The Barnstormer.

"Barnstorming" has become a familiar word among printers since the introduction of typesetting machines. The unions have been condemned for permitting their members to practice it, and many employers have been imposed upon by "near operators" who are endeavoring to "steal the trade" at the expense of the owners of machines. But the victim of the "barnstormer" finds it difficult to get others to sympathize with him. Every one will agree that he has been done an injustice. That's as far as it goes, however. No one has the heart to condemn the "barnstormer." Like the man who steals a loaf of bread, his crime falls more or less upon society. He is but purloining a means of making a livelihood, which in some walks of life would be esteemed laudable enterprise. And while his "nerve" gets under the skin of machine owners and their foremen, and earns a most strenuous cussing, yet he is probably performing a service to the trade. A great cry goes up every now and then for more and better operators. The "barnstormer" is but trying to fit himself to meet the demand.

THANK YOU KINDLY!

It is with pleasure and without exaggeration that I can say THE INLAND PRINTER is the most inspiring and convincing trades journal I have ever read, and I appreciate it to the utmost. One reason I am so much interested in THE INLAND PRINTER is that it makes a fellow think, where otherwise he would be at a loss.— *Chester A. Wyatt, Fort Robinson, Nebraska.*



"There is Hope!"

Grandson of Daniel Boyle, of the Henry O. Shepard Company, Chicago.



THE BLACKSMITH.

Photograph by R. R. Sallows, Goderich, Canada.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A REMINISCENCE.

To the Editor: MEDINA, OHIO, June 4, 1912.

The May number of your journal has reached me. The sight of it always cheers me, and has for thirty years. The linotype is now at work here, and to-day I felt as if at a funeral when my old case was taken down, and I put in a pigeonhole in my secretary a composing-stick that I have had next to my heart for thirty-seven years. I have read proof here and subedited copy for thirty-two years, and at intervals helped at the case, for the latter has always had a charm for me that I could never get away from. Maybe you know something of John Marder, of Marder, Luse & Co., of your city, pioneer letter-founders. He began at the office of the Akron *Beacon*, twenty-five miles east of here; and I began my apprenticeship there just where he left off. I remember the awe with which I looked at him when he came back there in 1865 — to think he made type! We get more reminiscent as we get older. W. P. ROOT.

"GOING DOWN BY THE HEAD."

To the Editor: PHILADELPHIA, June 3, 1912.

I used to be surprised to hear certain printing men, seemingly prosperous, say they could not afford to pay the scale of wages prevailing in the trade. I refuse any longer to be shocked by the whining words. Whenever I hear them now I am inclined to believe the men who utter them, and I usually find the cause to be their lack of even the commonest kind of horse sense in the management of themselves and their concerns. A sample case is presented for emphasis. There is an old-time business inherited (which may not be a misfortune if reverence for old does not extend to printing material). A customer enters the office, which is crusted with accumulations of past years; two feet are seen perched somewhat higher than the head of the man at the desk where the orders are taken; the feet do not come down a pica for the customer's sake; the copy is received and thrown in among other orders, with no memorandum jacket to carry instructions to the various workmen who are to handle the job. The customer orders, say, five hundred announcement circulars, in two colors, for a special occasion. The job is set, and when it is ready for the press, the man in charge remembers about the two colors, but, having no memorandum jacket to remind him, he guesses at the amount of the order and prints five thousand instead of five hundred copies. When they are delivered the amazed customer protests, so all except those ordered are returned, with much loss to the printer, and an offended customer to placate besides.

Again: A folder is to be printed, plates are made, the job is put on the press; when it is more than half worked off it is discovered that it has not been read; then errors are found that necessitate the making of new plates and the reprinting of the folder. Then, too, when estimating is to be done, the shirking head of the concern says, "Let Jill do it." Not knowing what takes up time in the details of the trade, Jill usually makes grievous errors that result in more loss to the firm.

That such mismanagement is an injury not alone to one concern, but to the whole printing industry, no one can doubt. The reader can readily see, from the exhibit here made, why the usual rate of wages is not paid by concerns of the kind mentioned, and he may make a good guess — if a radical change is not made — as to how short a time will elapse before another person — a receiver — will be taken into partnership. S. W. H.

PUERILE ARGUMENTS AGAINST SIMPLIFIED SPELLING.

To the Editor: ST. LOUIS, MO., June 3, 1912.

It is interesting to note upon what slender threads some folks will hang an argument against simplified (or, if you please, improved) spelling. Thus, in your May issue F. Horace Teall hits upon a certain prevalent mispronunciation of the word "program" and wants to blame the shorter form of spelling it for the bad pronunciation.

Now, I want to challenge him to give undisputable proof that cutting the unnecessary "me" from "programme" was really the cause of the coming in of the habit many have of ending the word in their speech with "um" instead of "am." The truth probably is that the pronunciation complained of antedated by years the introduction of the shorter spelling. As a matter of fact, Mr. Teall is only expressing an opinion, which in this instance isn't worth much, being on a par with his usual arguments against the simplification of spelling.

Now I shall venture an opinion which may or may not be worth more than Mr. Teall's, to explain the faulty pronunciation. The word "program" is one current mostly in musical and theatrical circles, in which — especially the musical — there are many foreigners. These, in their use of the word, are generally apt to use the pronunciation familiar to them — which gives the continental value to "a" in -gram, -gramme (German) -gramme (French). It is quite natural that pupils of music teachers, and others that associate with the foreigners, pick up this tendency; and with these in time, especially with those who are naturally slouchy in their speech, the "a" becomes changed to "u," or the "neutral" vowel (or grunt vowel as some phoneticians term it), as it does in many English words in careless speech — and it makes no difference whether the word be spelled programme or program. The longer spelling will not counteract the evil.

It were well if English spelling could truly influence pronunciation, which it fails to do now, because children

from almost the first day in school learn that spelling is no trustworthy guide as to how words should be pronounced; and the anarchy is continuously evident to them — so that printed words are on a par with hieroglyphs. They are taught practically that they are fetishes, which, in the opinion of folk like our Mr. Teall, it were most sacrilegious to alter and make of them useful guides to pronunciation.

Can Mr. Teall tell me why a certain mispronunciation of "apricot" is so prevalent? This word has not been touched by the so hateful simplifiers of spelling. The proper cue is in the word "April," but is disregarded. I have no doubt the bad pronunciation will keep on, especially in the mouths of waitresses, until that blissful future day when a truly phonetic alphabet will prevail, to show us all how to pronounce. Perhaps then, too, we will not find "garage" divided on the "r."

No wonder the simplifiers occasionally meet with a word that stumps them (unless they can call in the aid of a phonetic alphabet). Such a word is "freight," which Mr. Teall mentions. However, let us accept all the improvements the Simplified Spelling Board finds it possible to give us. Half a loaf is better than no bread. The simplifiers aren't the only ones who have trouble with "freight." Pity rather the millions of children who have to learn to carry the cargo of spelling in this freight. When a change in its spelling is advocated, the suggested form will probably not be any one of the following, for which there is analogy (as shown in parentheses): frate (fate), frait (main), fraht (dahlia), fragte (champagne), fraigt (campaign), fraight (straight), fraut (gauge), fraot (gaol), frat (cambric), freat (break), freit (vein), freight (deign), freyt (prey), frete (fete), frayt (play).

By the way, Mr. Teall is a systematizer (or simplifier) himself, his particular field being the compounding of words; and I will do him the honor of saying that there is considerable merit in his scheme and rules. Since he expects favorable consideration of his own reforming work, it shows a lack of reciprocity in his mental make-up to refuse sympathetic consideration to the work of those engaged in attempting to secure a simpler and better orthography.

N. J. WERNER.

THINKS A PLANT SHOULD BE ESTABLISHED.

To the Editor: COLUMBUS, OHIO, March 22, 1912.

Kindly allow me space enough in the columns of the valued PRINTER to correct some mistaken ideas that appeared in an article on page 748 of the February issue, under the caption "Another Attempt to Beat the Printer," in which an unwarranted attack was made on a proposed plan to establish a printing plant at the Ohio State University at Columbus.

A careful reading of the article discloses two facts — the author is not acquainted with local conditions at the university, and he is not conversant with the laws of Ohio.

In regard to the first — the university has a school of journalism in which some fifty students are enrolled. It is the opinion of the instructors and of newspaper men in general that for a student to make the best progress in the study of journalism he must have some opportunity to learn something of the mechanical part of the business as well as of the theoretical side. So, to meet this need, the trustees have been considering the establishment of a printing plant at the university to serve as a laboratory for the school of journalism.

As to the second — there is a law on the statute books of Ohio that requires all the State institutions to have all their printing done by the printing department of the Mansfield Reformatory, unless that institution certifies that it is not able to perform the work. Under the operation of this law almost all of the university's printing is done by the reformatory, at a price only a little above the cost of the paper used. The item of labor is disregarded entirely. The quality of the work is good, but great inconvenience and loss of time result to the university from having to send the copy and proofs back and forth by mail or express. And so the trustees are considering that if a printing plant is necessary to the highest development of the school of journalism, would it not be wise to use it in doing the large amount of printing required by the university?

There is no disposition on the part of the university to antagonize any industry in the State, but under existing circumstances the establishment of a printing plant here seems to be most opportune. Respectfully yours,

W. E. MANN,
University Editor.

[The above communication was referred to R. T. Porte, author of the article complained of, who writes the following characteristic answer:]

To the Editor: CINCINNATI, OHIO, April 20, 1912.

The letter of Mr. W. E. Mann discloses the attitude most generally assumed regarding the printing industry, and through it runs a vein of thought that will take some years to eradicate — but here's hoping.

As I wrote the article to which Mr. Mann takes exception, I suppose it is up to me to make good. The fact of the matter is, I am well acquainted with just the things Mr. Mann mentions, and knew of them when the article was written. I will answer the two propositions as seen from the employing printer's standpoint:

First — There is no need of a printing-office at the university to help teach journalism. Note that Mr. Mann states "instructors and newspaper men." He does not mention commercial printers, who are the most interested in putting in a plant to do the university's printing. Journalism should consist in teaching men to write intelligent English and to know news when seen. What all this has to do with printing the university's letter-heads, booklets and other things is hard to realize. The fifty young men and women who are studying journalism should learn to pound a typewriter — it can do fairly well in printing if there are brains helping to do the pounding.

Second — Here is a lesson to every master printer in Ohio and other States. The putting in of a plant at the Mansfield Reformatory to do the State work must have occurred when the printers of Ohio were asleep. I doubt if the same thing could happen now. But the "colored gentleman in the woodpile" is in this: "Printing is done . . . at a price of only a little above the cost of the paper used." How nice and lovely! That helps to make the running expenses of the State institutions, in the matter of printing, very moderate. Then, when outside printers do the work, their prices, of course, are compared. I know too well the average board to say that this is not taken into consideration.

Would it not be just as wise to introduce a shoe factory and furnish shoes for the university in order that the students of chemistry might test out methods of tanning, and the result of experiments along that line?

I am quite sure Mr. Mann is peeved because the printers of Ohio jumped on his pet scheme so hard. But they are ready to do it again, and only await the "opportune" moment, regardless of what "newspaper men" may think.

R. T. PORTE.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE *Daily Herald*, the much-heralded (excuse the pun) labor paper, made its reappearance April 15, at London.

THE International Linotype Company (a holding company) has declared dividends to the extent of eight per cent in the past fiscal year.

A DISPUTE between the masters and men in the lithographic trade of Glasgow and Edinburgh has now been settled by an agreement that the minimum wage of all journeymen lithographers, except on rotary machines, shall be 37 shillings ($9) per week of fifty hours.

WHILE London publishers often complain of the invasion of their markets overseas by Americans and Germans, little is heard of the way in which they themselves trench on the purely French domain. Editions of the French classics are being gotten out in ever-increasing numbers for export to France, where, owing to high duties on paper, cardboard and glue, these British-made French books have a ready sale.

THROUGH the sinking of the steamship Titanic was lost a unique and costly copy of "Omar Khayyam," which had been bought at a London book auction by an American millionaire. Its shipment had been designed for a ship leaving earlier than the Titanic, but the coal strike in England had prevented its timely delivery to this vessel. The lost treasure was a quarto volume, for whose binding more than a thousand precious stones — rubies, amethysts, topazes, sapphires — had been utilized. The upper part of the front cover showed a group of peacocks, for which not only the stones, which were set in gold, but variously colored leathers had been worked in. The book was enclosed in a magnificently carved oak box. The binding alone is said to have cost over $2,500.

GERMANY.

AN English paper has been started at Berlin, with the title Berlin *Times*, its object being to foster a more friendly feeling between Englishmen and Germans.

THE *Korrespondent für Deutschlands Buchdrucker und Schriftgiesser*, the organ of the German printers' and typefounders' unions, this year began its fiftieth annual volume.

ONE of Germany's leading paper manufactories on April 15 last attained the three hundred and seventy-fifth year of its existence. It now employs some nine hundred people.

THE German National Museum, at Munich, intends to arrange for a department displaying typesetting machines, and will collect examples and models of various inventions in this line, especially the older and forgotten ones.

BY order of the ministry of the interior, twelve employees of the Karl Krause printers' machinery factory at Leipsic recently received decorations of honor because of their having been in the service of this concern thirty years or more.

HERR ERNST WIENER, the editor of the *Zeitschrift für Deutschlands Buchdrucker*, the organ of the master printers and typefounders' organization, on April 22 celebrated the fiftieth anniversary of the day when he began to learn the printing business.

A CHOCOLATE manufacturing concern in Bremen-Sebaldsbrück was recently cautioned by the court, under penalty of 500 marks, not to continue advertising that it sold its goods at a certain depot or branch house at "factory prices," when, in fact, it included the cost of handling, packing and transport in its selling prices at this point. Keep after them; make them tell the truth in their advertisements.

Upon the recent arrival of her sixtieth birthday, the noted German authoress, Frau Ida Boy-Ed, received the sum of 30,000 marks ($7,140), which appreciative admirers of her work had collected for her among themselves. The money will be expended to furnish a home tendered her by the city of Lübeck.

HERR OTTO WOLLERMANN, of Berlin-Steglitz, the editor of our very newsy contemporary, *Die Buchdrucker-Woche*, has just received the Prussian royal emblem of the fourth class, on the occasion of the christening of the new St. Mark's Church in his suburban town, in recognition of his being the church warden.

A COMMITTEE appointed by a number of industrial concerns has undertaken the work of getting up a series of memorial volumes describing the evolution of Germany's industries up to 1913. It is to be ready for presentation to Emperor William II. on the occasion of his attaining the twenty-fifth year of his reign.

IN honor of the present centenary of the invention by Koenig of the cylinder press, the Koenig & Bauer press-building firm at Würzburg, Bavaria, has put on exhibition in Berlin a half-size model of the first of his presses. It shows the early press to have been somewhat complicated in its mechanism, and it is interesting to note by contrast how certain results are nowadays obtained in much simpler fashion.

THE German master printers' central organization has a commission at work upon a sample or specimen book of book and job work, for distribution among the members as a guide in the making of prices. A full line of representative jobs will be shown therein, accompanied by detailed figures indicating what to charge for in making up an estimate, as well as other cautionary matter which ought to keep a printer from charging at prices below a profitable minimum. This is really a splendid idea, worth copying.

THE matter of standardizing book sizes is being agitated in Germany, and particularly by Prof. Wilhelm Ostwald, of Munich, who, by the way, was a recipient of a Nobel prize in 1904 for some notable scientific achievement. The idea and also the geometric proportions involved are apparently copied after those expounded over a year ago by N. J. Werner, in one of our American contemporaries. Perhaps, with this spurring on by the foreigner, the American paper and printing trades will begin to take appreciative notice of their compatriot's suggestions in this matter of having uniformity in book and paper sizes.

FRANCE.

THE Government has ordered the Postoffice Department to reduce the postage by one-half on proofsheets. Heretofore the rate was 5 centimes (1 cent) for 50 kilograms (1¾ ounces). It is now 5 centimes for 100 kilograms (3½ ounces).

THE board of directors of the Parisian asylum for printers' orphans has decided to tear down the old building occupied by the boys and erect a new one, to cost about $25,000. It will probably be ready next October. Three years ago the building for the girls was reconstructed, at a similar cost. The State gave most of the money for the girls' house, and now gives one-fourth of the cost of the boys' house. The Government spends for charitable purposes the income it receives from the taxing of horse-races and gambling halls, but this income does not suffice to give the

printers' orphan home all it needs; hence generous craftsmen help to eke out the expenses incurred.

LIKE that of the United States, the French Postoffice Department has the legal monopoly of transmitting sealed letters. But private concerns share with it the business of transporting newspapers, and they do it at half the rate charged by the postoffice. It is safe to say that they do not lose money with it.

THE Parisian weekly, *L'Illustration*, a thirty-two page publication having a circulation of one hundred and forty thousand copies, has twenty-two presses, mostly of American design and make, including a Potter offset, two Hoe rotaries and a number of Miehles.

THE *Petit Journal*, of Paris, recently celebrated its fiftieth anniversary. It was the first paper to install the rotary presses invented by Marinoni, the noted press-builder, and put him in the way of acquiring an immense fortune. His contract with the publishers was on a rental basis, figured according to the output of the presses, which grew year by year up to the present large circulation of the *Petit Journal* — 1,300,000 copies daily. This contract ended in 1910, and its termination enables the paper to declare an annual dividend of six and one-half per cent, as against the previous dividends of five per cent.

SWITZERLAND.

ON May 1 the Postoffice Department of Switzerland introduced a detail which will operate as a relief to newspaper offices. Instead of having answers to one's want advertisement addressed to some letter and number, in care of the paper in which it appears, these answers may be sent to and received at the postoffice. In order that they may be delivered to none but an authorized person, the advertiser (for a small consideration) may procure from the postoffice a "*Carte de postale restante No.* ———" ("General delivery card No. ——"), which he must show when asking for replies that may come to the number assigned him for his advertisement. This is beneficial, not only to the newspapers, but to the advertiser, who, should his "want" appear in several newspapers, can put the *poste restante* number in each, and make one call at the postoffice, instead of calling at each newspaper office. "We study to please" seems to be the motto of more than one postoffice department in Europe. Would that it also were in the United States Postoffice.

BELGIUM.

THE union printers of Belgium have decided to have a big meeting in Lille, France, on July 14, to express their sympathy with republican ideals, and also to thank their French colleagues for aid extended during a strike of the printers at Brussels a year ago.

THE municipality of Ghent has issued a scale of minimum rates of pay to be observed by all printing concerns with whom contracts for city work are placed. For hand compositors the rate is 8½ cents per hour; for linotype operators, $1.05 per day; ordinary cylinder pressmen, from 8½ to 10½ cents per hour; feeders, from 4 to 5 cents per hour; operators on small cylinder machines, 6½ cents per hour. A normal day's work is ten hours; for linotypists eight hours. Overtime before 6 A.M. or after 7 P.M. is at an advance of fifty per cent.

HOLLAND.

IN accordance with a law which has just come into force in this country, minors under seventeen are not permitted to work at the printing trade before 6 A.M. or after 7 P.M., either in or out of the establishment where they are employed, and they can not, after having put in an ordinary day's work, be required to attend technical classes in the evening. Thirteen is the minimum age at which any person may be employed at printing, and no one under seventeen may be engaged, except under permit of the local burgomaster.

AUSTRALIA.

A TYPOTHETÆ has been organized at Melbourne.

A CORRESPONDENT of the *Australian Printer*, a new craft journal lately started at the antipodes, in discussing the cost question takes up his lyre and sings this strain, without apology to Shakespeare:

To cut or not to cut; that is the question —
Whether or not 'tis better in the end
To don the cap and bells, profits suspend
And advertise my goods as being cheap
And scatter my substance in a heap,
To feed alike both rich and poor
While I myself remain unfed,
And paint the city with a vivid red
From crimson ceiling to vermilion floor?
To cut — to slash — with cross-cut saw to rend,
Just like a painted savage, God forefend!
If I should follow such a foolish course
The sheriff holds post-mortem on my corpse.
Nay! nay! to keep both quality and price
Is sure the printer's road to Paradise.
I may not say, yet gently will I tell:
All other roads lead straight to ——.

ARGENTINE REPUBLIC.

SENOR PAZ, the founder and director of *La Prenza*, of Buenos Aires, died recently at Monte Carlo, of pneumonia. He was sixty-nine years of age. Senor Paz was acknowledged the doyen of South American journalists, and also the leader of progressive thought and constructive journalism. His family has been identified with the fortunes of the Argentine Republic since the beginning of the past century. *La Prenza* is a very enterprising journal, and its office building is one of the show places of Buenos Aires.

ITALY.

TO CELEBRATE the completion of the new St. Mark's Campanile, at Venice, two commemorative stamps have been issued by the Postoffice Department. The denominations are 5 and 15 centissimi, and a view of the rebuilt tower appears on each. They are only on sale in Venice and the province of which this city is a part.

EGYPT.

BUT one-tenth of the population of Egypt is able to read, hence the proportion of papers printed in that country, as compared with the readers, is greater than in England. Latest statistics say that there are 138 periodicals issued in Egypt, of which 86 appear at Cairo and 41 at Alexandria.

NEW ZEALAND.

A NEW ZEALAND printer displays a card in his window, which states quite truly that "Badly printed advertising has as much chance of success as a terrier with tallow legs chasing an asbestos cat through hell."

NORWAY.

THE northernmost publication is issued at Green Harbor, Spitzbergen, the Norwegian wireless telegraph station. It is produced to the extent of fifty copies by a manifolding process, and one of the employees of the wireless station is its editor.

CHINA.

AN American — a Miss White — has started a Chinese paper for women, intended to instruct them in Occidental thought and ideas.

HUNGARY.

LATEST statistics show that there are 1,255 printing-offices in Hungary, of which 285 are in Budapest.



Reproduced in three colors by the Zeese-Wilkinson Co., New York city, from a water-color.

Proofroom

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Case and Number.

J. T., Springfield, Massachusetts, writes: "I trust you will afford a little further illumination on a few vexing questions to one who has found in your published writings the sanest and safest anchorage in wrestling with problems that perplex the proofreader, and on which more heat than light is shed by conflicting text-books. In the first place, I have been taught that it is one of the cardinal sins to have a pronoun in the objective case after any form of the verb to be. Yet I am confronted with this declaration of Colonel Roosevelt, which has been widely quoted: 'I'll name the compromise candidate. It will be me.' Is there any warrant for *me* in that last sentence?

"In reading Professor Lounsbury's 'Standard of Usage in English' recently, I came across a sentence, the exact wording of which I do not remember now, in which the words 'storm and stress' were followed by the verb is. I wrote to him concerning that and other matters, and received a courteous and interesting reply, in which the following was included: 'The rule that two or more nouns acting as subjects must be followed by a verb in the plural is an invention of the grammarians. That it has always been followed so generally is true enough; but there has never been a period in the history of the language when the singular could not be used. This is true of even the Latin, whose syntax was far more rigid than the Greek or most modern tongues. It is very true of modern German. If you read Schiller or Goethe, you will find this so-called rule violated constantly. It was far more true of English once than it is now, for since the middle of the eighteenth century ignorant grammarians have been bedevilling our speech. Still, you will find plenty of examples of the usage in the very best modern writers, such as Macaulay, Arnold, Ruskin, and others. In the particular case you specify, "storm and stress" with the plural would seem to me particularly unidiomatic, and therefore pedantic, English.' This seems to me almost heretical, and as I am continually striving in my work to keep verbs in harmony with their subjects, I would appreciate some observations on the subject from you.

"One more difficulty: A quotation ends with a long table of several columns. Where must the closing quotes go? A case like this occurred in my work recently. I straddled the difficulty by putting the apostrophes at the end of the matter prefacing the table, following a colon. It was highly unsatisfactory, but they could not very well go after the closing figures in the table; so where then?"

Answer.— Conflicting usage is probably the chief cause of conflicting text-books, although some of the present conflict in uses may have resulted from the conflict in text-books. As a student of English grammar, and as a believer in customary compliance with the rules of grammar as given by the best authorities, no one can say that "It will be me" is justifiable. "It will be I" is the only form that complies with the only applicable rule stated by any grammarian. But some authorities do more than merely to state the rule; they are forced, in the interest of historical accuracy, to admit that writers who know at least as much as they about grammar and good usage do not always comply with the rule. One such grammarian is Alexander Bain, whose "Higher English Grammar" was written so long ago that some people insist on having later authorities cited, although he did not die until 1903, and he was a man who would not have left such a work without correction according to later usage if actual change in usage had occurred. He says: "The verb *be* has the same case after it as before it: it is I, ye are they. . . . Most grammarians have laid down this rule. Macaulay censures the following as a solecism: 'It was him that Horace Walpole called a man who never made a bad figure but as an author.' Thackeray similarly adverts to the same deviation from the rule: '"Is that him?" said the lady, in questionable grammar.' But, notwithstanding this, we certainly hear in the actual speech of all classes of society such expressions as 'it was me,' 'it was him,' 'it was her,' more frequently than the prescribed form. . . . The authority of good writers is strong on the side of the objective forms. . . . It may be confidently affirmed that with good speakers, in the case of negation, 'not me' is the usual practice."

Professor Lounsbury, in "History of the English Language," page 165, says: "Numerous phrases such as between you and I, it is him, it is her, sprang up at that period [sixteenth century], and have lasted down in colloquial speech to our own day. To a large extent most of them have also been used in literature, and there have been times when they have been almost as common as the strictly more correct forms. Etymologically it is me is as proper as it is you; but the former expression generally incurs the censure of modern grammarians." It is noticeable that he does not say it is me is as proper as it is I; etymologically it is ye would be more proper than it is you.

The temptation is strong to quote liberally from a review of Alfred Ayres's "Verbalist" in the *Century Magazine*, July, 1882; but practically that review merely says in other and more words the same as Bain and Lounsbury say, except that it censures Ayres severely for not being more historical in a work plainly not dealing with history, but meant only as a study of present usage. Moreover, the real history of these locutions is simply that at one early period almost every one ignored grammar and made these expressions ungrammatical, and that some of our best and most highly cultured people still use the less correct forms.

Anybody accepting Professor Lounsbury's advice on a matter of English usage, and acting accordingly, with a

fair amount of indulgence of personal discretion, will probably incur little danger of drastic criticism. Even those opinions by him which seem almost heretical usually prove well founded after one has studied a bit. His little hit at the grammarians here would probably have expressed his exact meaning better if he had said grammaticasters or purists, or even pedantic grammarians. But, fortunately, we have some grammarians who are not unduly pedantic or puristic.

If storm and stress were two individual things, each separately considered as an entity, the plural verb would be demanded; but, as in some other expressions, "storm and stress" connotes a unity embracing the two elements, and the singular verb is proper in recognition of this fact. Similar instances where the plural verb is wrong are not wanting. We should never say, for instance, that bread and butter are good food, although we should say that bread and butter are necessary items. Bread and butter together make one eatable, and as meaning that the singular verb is right. Pork and beans is one dish, and we should not say "pork and beans are" unless we mean pork as one separately and beans as another.

Here again we will quote Bain: "In cases where the two names are almost synonymous, or denote objects closely connected together, or express different views of the same fact, or are used chiefly for the sake of emphasis, there is still a kind of unity in the subject, and the verb is often made singular." He gives a large number of examples from well-known authors, and concludes: "In many cases it is not easy to draw the line and decide when the subject is singular and when plural."

Proofreaders should correct plainly evident errors in grammar, but they certainly should be sure, before making a correction, that they are not dealing with one of the cases in which it is not easy to decide. In such cases they should leave the decision to author or editor. If anything is done beyond following copy, it should be nothing more than a query or a suggestion.

In the matter of the quotation I can not tell anything better to do than to close after the reading-matter. Forunately, it is not a frequent contingency.

Who is to Blame?

J. H. C., Dallas, Texas, writes: "A proper name occurred once in the head and twice in the article, being written correctly and plainly in each instance. The compositor in the third instance inadvertently set an entirely different name. The error 'got by' the proofreader, who had no copyholder. Who was to blame?"

Answer.— The proofreader. If compositors never made errors, there would be much less need of proofreaders. Having no copyholder makes no difference.

HE HAD A NAME.

Patrick, lately over, was working in the yards of a railroad. One day he happened to be in the yard office when the force was out. The telephone rang vigorously several times and he at last decided it ought to be answered. He walked over to the instrument, took down the receiver, and put his mouth to the transmitter, just as he had seen others do.

"Hillo!" he called.

"Hello!" answered the voice at the other end of the line. "Is this eight-six-one-five-nine?"

"Aw, g'wan! Phwat d' ye tink Oi am? A box car?"— *Chained Lightning.*

Written for THE INLAND PRINTER.

GRAMMAR AND PROOFREADING.

NO. XIII.— BY F. HORACE TEALL.

WE have considered in these papers all the parts of speech except verbs. Enough of detail could be gathered for our whole series about verbs alone; indeed, that could be done in the case of any part of speech. As we have repeatedly said, however, what has been the aim is the disclosure of a guiding line for proofreaders' practice rather than consideration of procedure in detail, which, to be exhaustive, would involve writing a complete grammar. Already we have too many grammar text-books rather than too few, and detailed information as to actual grammar must be got from them and from experience. The best knowledge to be had from experience is how to curb the impulse toward insistence that we know grammar better than those who differ with us on certain matters.

Grammarians have disagreed about verbs more than about any other words, but their differences are mainly in matters of definition and classification. Some difficulties of definition seem impossible to surmount, as, for instance, that of finding a perfect statement of what a verb is. We all know sufficiently what words are verbs, but who has ever told it so clearly and so fully that his definition can not be criticized by any one?

The one point that is essential in proofreading is that of securing the right word or the right form of a word for the expression in which it is used. Generally, in this respect the grammarians show comparatively little disagreement. A proofreader, if in need of support in any grammatical opinion, might cite almost any of the well-known text-books (as to choice or form of a word), and then abide by the decision made in answer to his suggestion; or, if he has to decide it himself, he might well be prepared to cite specific authority if his decision is ever challenged. He will be better prepared for such defense if he can cite authoritative grammatical rules, though he may know just as well what is correct expression without knowing any rule for it.

The definition of *verb* that seems best to the writer is that given in Webster's New International Dictionary, as follows: "A word which affirms or predicates something; the part of speech expressing some kind of action or mode of being. The verb in its various predicating forms is called finite in distinction from the infinitive and other verbals [as a verbal noun], and is distinguished for voice, mood, tense, person, and number. Verbs are commonly classed by their meanings as transitive and intransitive; also as active, neuter, and passive, or simply as active and neuter, some as auxiliary, reflexive, and reciprocal. By their forms verbs are classed according to conjugations, as strong and weak, regular and irregular." Of course this applies to universal grammar, not merely English; but all the classifying terms are used in English grammar except reciprocal, and they all indicate distinctions the proofreader needs to have at command, though he may not often need to mention them.

Transitive and intransitive verbs show difference in meaning only, not in form. A proofreader will seldom need to note this distinction, unless he might wish to specify his reason for suggesting such a change as that from convene to convoke. Convene has been used transitively for centuries, notwithstanding that such use is an absurd grammatical error. Convene means literally to come together, and when persons are told to meet they are not comed together, but called together (convoked). The one gram-

matical explanation of the difference is that one verb is transitive and the other is intransitive. Very often the proofreader would be upheld in correcting this error, but it would be risky, and generally it is safer to follow copy. It is a remarkable fact that the opposite error has never been made, no one (so far as the writer knows) ever having used convoke instead of convene. This case is paralleled by the frequent appearance of comprise where the correct word is compose, though compose never occurs where comprise is right.

Other distinctions of verbs most frequently needing the proofreader's attention are those of mood, tense, and number. One old-time grammarians' dispute that will never concern the proofreader in his work is whether the infinitive is or is not a mood, since this question does not affect the use of the words involved.

Webster's Dictionary says the moods commonly recognized in English are the indicative, subjunctive, and imperative. Practically the only question of mood that ever confronts the proofreader is that of choosing between indicative and subjunctive forms, and even this would hardly be worth any attention now were it not so easy to decide wrongly. Some one asked a newspaper editor whether it is right to say, "I asked if he was home," and was told in print that it should be "if he were," because if is used with the subjunctive. But if is not always so used, and the example is one for which the answer given is incorrect. It is dangerous to make assertions based on insufficient thought or knowledge, and such ill-founded assertiveness is too common among proofreaders.

Sherwin Cody's "Grammar" has this paragraph: "There is a growing tendency to disregard the subjunctive mode [Cody uses mode, not mood] as much as possible, and some writers even deny that it exists at all in the English language. The crude speaker will seldom have occasion to use it, except in idiomatic and well-established phrases, such as 'as it were,' but the precise thinker and reasoner will find the subjunctive mode of the utmost utility, and a means of expressing nice distinctions that are otherwise almost impossible of expression." Once in a while a proofreader may advantageously substitute a subjunctive form where an indicative is written, but he should be sure that proper expression demands it. Often, when strictest grammar principles call for the subjunctive, usage has rejected it; and generally it will be safest to accept the form that appears in copy. Some good remarks on the subjunctive are given in "The Verbalist," by Alfred Ayres. They introduce a long quotation from Bain's "Higher English Grammar," written when the subjunctive was more freely used than it now is, but still worthy of close study.

It is not easy to decide what is best to say about tense here. Many mistakes are made, and probably always will be, as in many cases it is impossible to convince one who has a strong opinion that his opinion is not right. We may quote Alfred Ayres again. He says: "The errors made in the use of the tenses are manifold. The one most frequently made by persons of culture — the one that everybody makes, would perhaps be nearer the fact — is that of using the imperfect instead of the perfect tense; thus, 'I never saw it played but once': say have seen. . . . Another frequent error, the making of which is not confined to the unschooled, is that of using two verbs in a past tense when only one should be in that time; thus, 'I intended to have gone': say to go." A fact well worth remembrance by proofreaders is thus noted in the Standard Dictionary: "There is much discordance in the views of grammarians as to the offices of some tenses and as to the names by which they should be called."

Verbs are varied in form according to the grammatical number of the nouns or pronouns with which they are used, one form of a verb being proper for the singular and another for the plural. Erroneous notions of propriety in applying this rule are frequent, and the proofreader must inevitably encounter instances where he simply can not persuade an author or editor away from a fixed opinion. In some of these cases the proofreader will undoubtedly be right, in accordance with best authority and usage, but he is not in a position where it is advisable to be too persistent. Examples will suggest themselves, and seem hardly worth enumerating here. Many questions of detail have been separately treated from time to time, and virtually everything the writer can say has been said, or will be said in answers to letters received.

COULDN'T FAZE HIM.

An Irishman was sitting in a depot smoking when a woman came in, and, sitting down beside him, remarked:

"Sir, if you were a gentleman you would not smoke here."

"Mum," he said, "if you wuz a lady ye'd sit farther away."

Pretty soon the woman burst forth again:

"If you were my husband I'd give you poison."

"Well, mum," returned the Irishman, as he puffed away at his pipe, "if you wuz my wife (puff, puff) I'd take it." — *Ex.*



Chums.
Photograph by R. R. Sallows, Goderich, Canada.

Specimens

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

P. D. CREW, Creighton, Nebraska.— The program is carefully gotten up, and calls for no criticism whatever.

FRANK A. KANKOL, Chicago.— The business-card is very satisfactorily arranged and offers no opportunity for criticism.

THE Taylor-Critchfield Company, of Chicago, has recently issued a handsome portfolio descriptive of its complete advertising service and containing reproductions of many of the advertisements which have characterized some of the recent publicity campaigns. The portfolio is

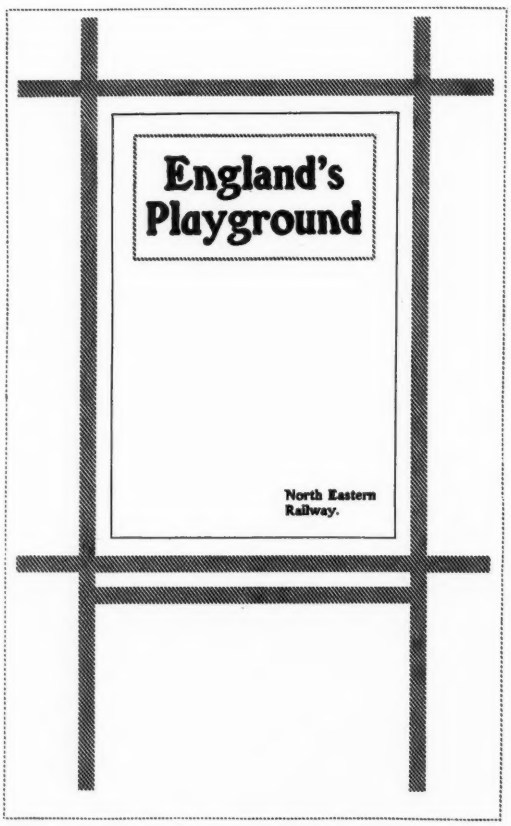


Title-page of a handsome book by the Taylor-Critchfield Company, Chicago.

attractively gotten up in colors, handsomely bound, and enclosed in a neat case. We show herewith a reproduction of the title-page, the original of which was 12 by 20 inches in size.

A SERIES of special designs for "Fourth of July" blotters by Gatchel & Manning, of Philadelphia, is interestingly gotten up.

THROUGH the courtesy of W. H. Slater, instructor in the Borough Polytechnic Institute, London, England, we are in receipt of a copy of



An interesting bit of panel work from the booklet of the Borough Polytechnic Institute, London, England.

"The Borough Booklet," being specimens of work composed and printed by students of the printing classes of the school. The booklet is very nicely gotten up, and contains some most interesting work. We show herewith a reproduction of an interesting bit of panelwork, the original of which is printed in colors.

W. ARTHUR COLE, Philadelphia, Pennsylvania.— The leaflet is very attractive, the color combination being unusually pleasing.

J. A. LOWELL, Rogers, Arkansas.— Both specimens are excellent, your selection of colors being unusually good in each case.

THE *Triumph Chronicle*, the house organ of the Triumph Electric Company, Cincinnati, Ohio, is well written and attractively gotten up.

both as regards typography and presswork. The editor, J. F. Nisbet, is to be congratulated upon its appearance.

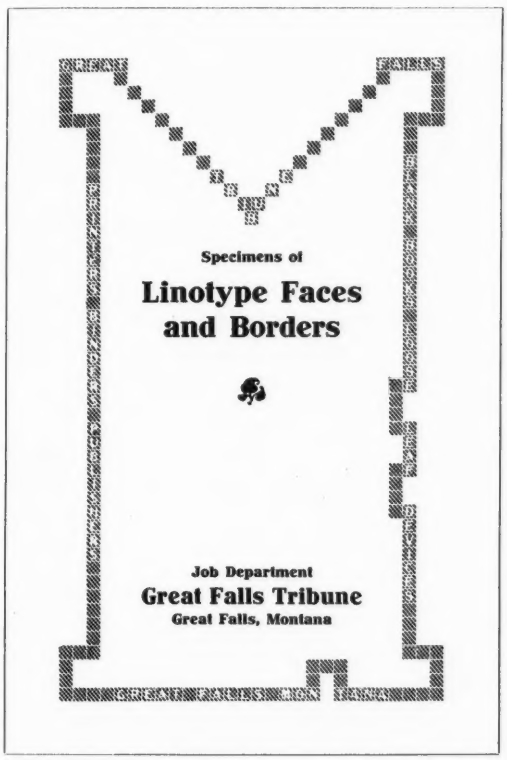
THE Union Printing Company, Denver, Colorado.— The booklet is pleasingly arranged, and offers no opportunity for criticism.

A BOOKLET entitled "Glimpses of Greater Cleveland," published by Whitworth Brothers Company, is attractively designed and well printed.

SPECIMENS of commercial work from the Bunker Printing Company, Kansas City, Missouri, are neatly gotten up and offer no opportunity for criticism.

A PACKAGE of specimens from O. L. Lilliston, New York, contains much excellent work, some of the hand-lettered designs being unusually well handled.

A PACKAGE of commercial specimens has come from F. J. Kerwin, Great Falls, Montana. Among the most interesting examples is the cover of a booklet of specimens of linotype faces and borders, the cover of



An interesting page by F. J. Kerwin, Great Falls, Montana.

which is arranged in the form of a linotype matrix. We show herewith a reproduction. The original is in blue and gold on white stock.

OSCAR T. VINSON, Frederick, Oklahoma.— The commercial specimens are good and illustrate the value of keeping each piece of work in one series of type.

O. S. GAUCH, Shelby, Ohio.— The booklet is nicely gotten up and should prove effective advertising literature. The embossing on the cover is especially good.

A CALENDAR issued by the Victoria Press Manufacturing Company is an excellent specimen of high-class printing and die-cutting. The half-tone work is especially good.

LEON LESTER, Kinsley, Kansas.— Both of the specimens are excellent and neither of them calls for criticism. Your care in the matter of letter-spacing is most commendable.

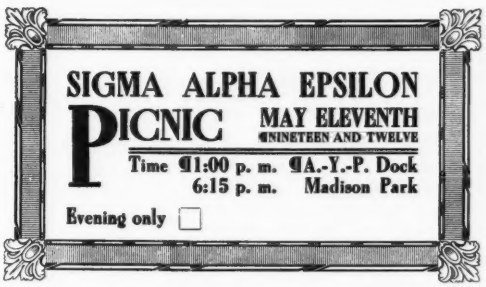
C. A. HAKINS, Toledo, Ohio.— Too many panels characterize the card for Frank A. Mole. They tend to complicate the design. The other specimens are very satisfactory.

"What Your Neighbors Say" is the title of a portfolio of letters of endorsement issued by the Mergenthaler Linotype Company. It is nicely gotten up and should prove convincing advertising.

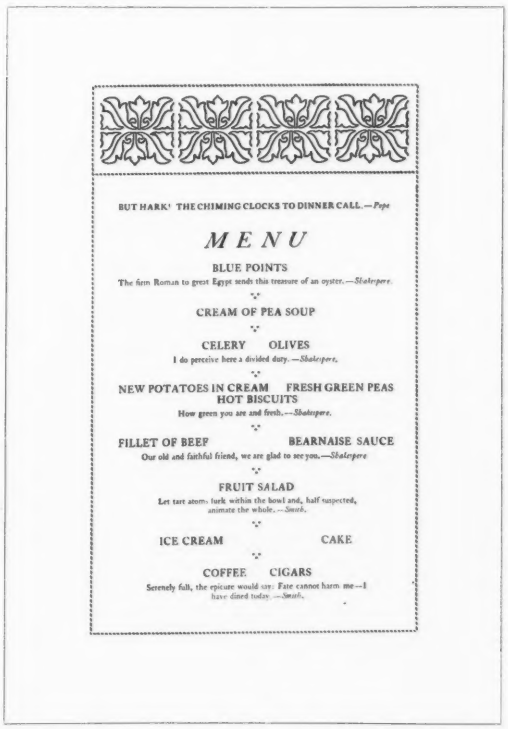
SMITH-COMSTOCK PRINTING COMPANY, Tucson, Arizona.— The blotters would be more pleasing if the gray form were omitted, as it tends to make the design more confusing and harder to read.

A PACKAGE of specimens from the printing department of the University of Washington contains some exceptionally clever designs. Among others is a series of tickets, two of which we reproduce herewith.





Interesting ticket designs from the printing department of the University of Washington.



A menu page by R. J. McAnally, Omaha, Nebraska.

R. J. MCANALLY, Omaha, Nebraska.— The specimens are all excellent — fully up to your usual high standard — and we have no criticism to offer. The menu page is very pleasing, and we show a reproduction of it.

HARRY W. LEGGETT, Ottawa, Ontario.— Both of the motto-cards are excellent, the color arrangements being especially pleasing. The designs for the Esdale Press are also good and call for no criticism.

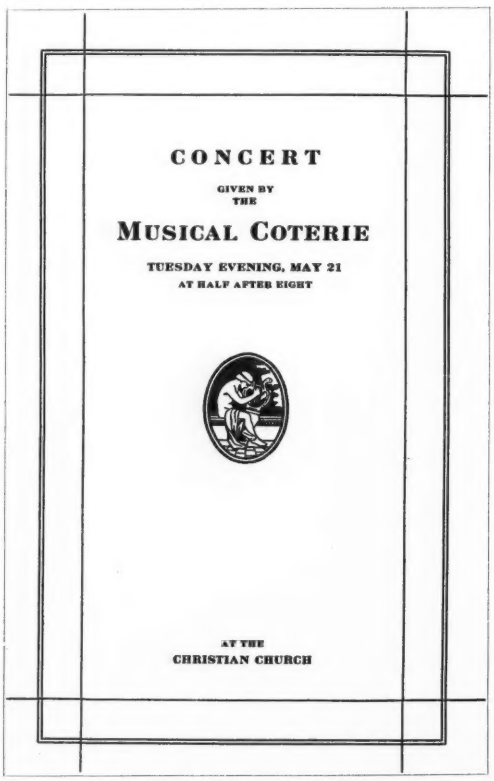
W. P. BARBEE, Ashland, Oregon.— While the motto-card is quite pleasing, still we think that a more simple arrangement in black and red, omitting the ornamentation in green, would be an improvement.

A SERIES of monthly calendars being issued by the Bishop Press, Kansas City, Missouri, promises to be unusually good. The first of the series — a calendar for June — is at hand, and is very pleasingly gotten up.

SPECIMENS from McMullin & Woellhaf, Burlington, Iowa, are fully up to the high standard of excellence previously maintained by this firm. In typography and color selection the work is all that could be desired.

COMMERCIAL specimens from J. W. Spradling, Sparta, Wisconsin, show a clever originality and a careful attention to the details which go to make pleasing typography. The work is excellently handled throughout.

CAREFUL typographical treatment, without undue ornamentation, characterizes the work of B. B. Boyd, of Fort Smith, Arkansas. The designs are simple in arrangement, thoroughly harmonious and very pleasing. We show herewith reproduction of one of the pages.



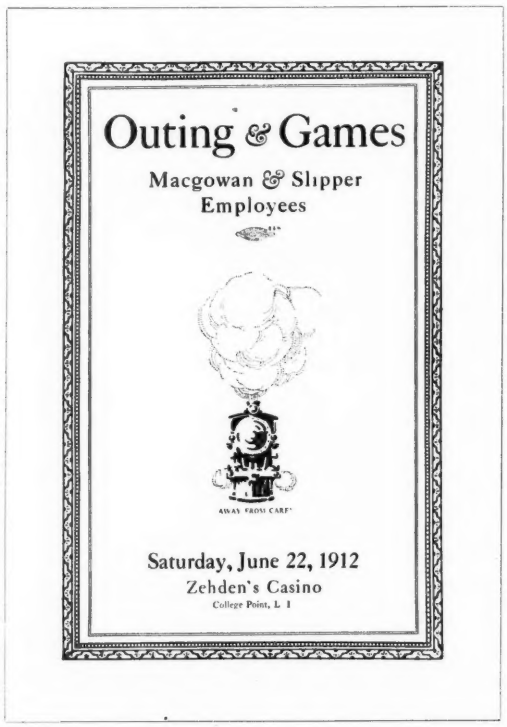
Good typography by B. B. Boyd, Fort Smith, Arkansas.

A PORTFOLIO issued by the Hammermill Paper Company, and devoted to the interests of Hammermill Bond, is very attractively designed and printed and demonstrates the paper in question in a very effective manner.

AL. S. CAIN, Provo, Utah.— The specimens are all well arranged and should work up in colors very effectively. On the magazine cover for May the introduction of another series of type in the last line is not pleasing.

A HIGH-SCHOOL annual, from the Rock Springs (Wyo.) *Rocket*, is well arranged and fairly well printed, although a little more care in the make-ready of some of the half-tones would result in a much better appearance.

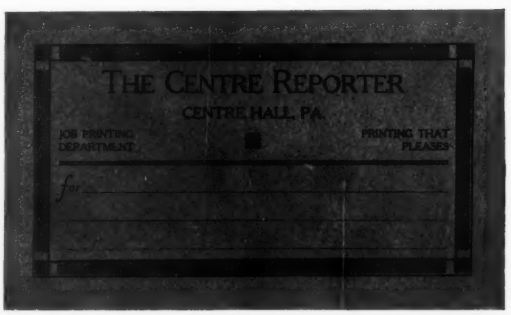
J. A. SMITH, Vinita, Oklahoma.— The work is in general well handled. The page for the National Troubadors would be more pleasing with a border of the two heavy rules, omitting the light rules in the center, and also the decorative corner-pieces. We would suggest that the line at the bottom of the page be set in smaller type. It is not necessary to display this line so prominently, and in the interests of good design it is usually advisable to have the heaviest and widest line at or near the top of the page.



An attractive program cover-page.

FROM D. Silve, New York, we have received a copy of the program of the outing of the employees of the Macgowan & Slipper print-shop. It is nicely arranged and printed in two colors. We show herewith a reproduction of the first page.

THE Acme Engraving & Printing Company, of Asbury Park, New Jersey, has issued a booklet entitled "Business Stationery of Quality," in which are shown examples of letter-heads, bill-heads and business-cards in black and colors.



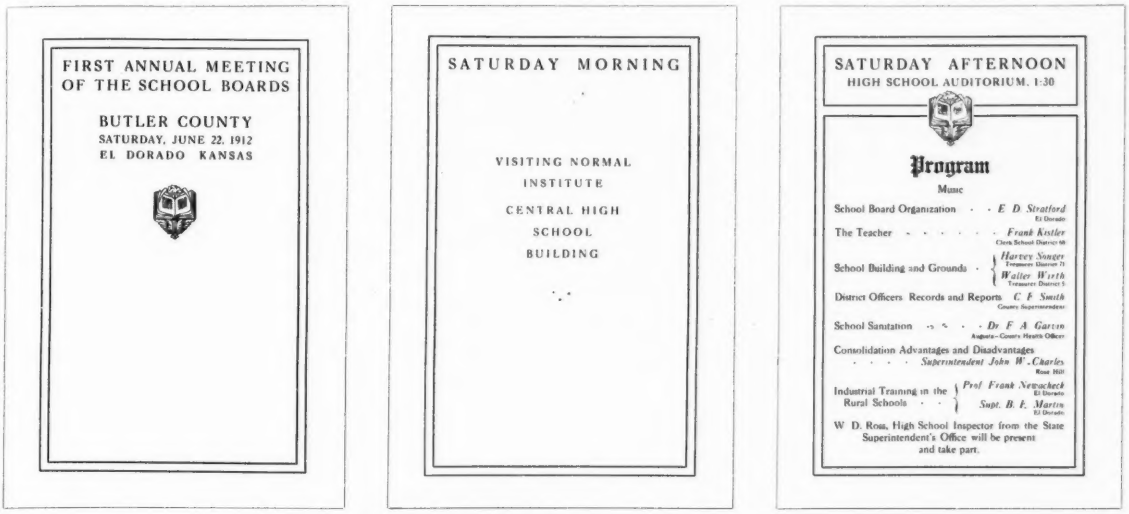
Interesting label design by E. E. Bailey, Centre Hall, Pennsylvania.

PERHAPS the most interesting piece of work in a recent package of specimens from E. E. Bailey, of Centre Hall, Pennsylvania, is a package label, a reproduction of which we show herewith. The original is in black, orange and gray, on brown stock.

W. C. MARSH, Kinston, North Carolina.—A feeling for proportion, or the pleasing inequality in the division of spaces, leads us to avoid, wherever possible, the placing of a line or group of lines directly in the center of a page or panel. On the program of the commencement exercises the placing of the matter on the first, third and fourth pages a

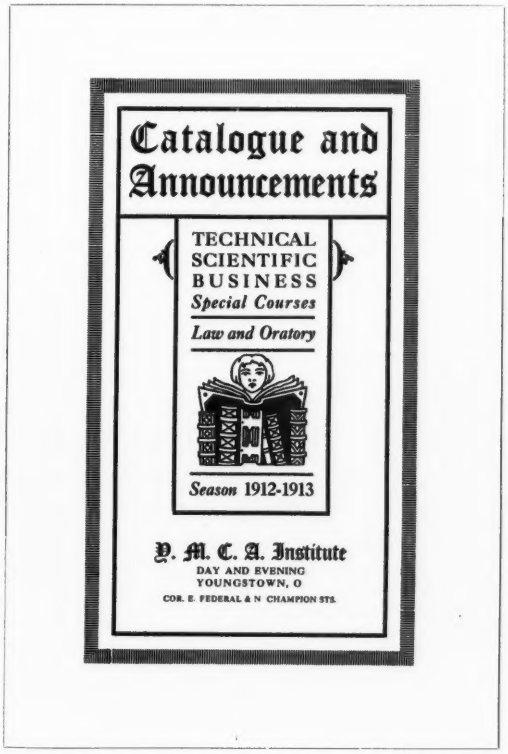
little higher would result in a much more pleasing appearance. This applies especially to the first page, on which the group of type should be raised at least six or seven picas.

The specimens are all excellent and are enclosed in a handsome cover in red and black, on brown stock, a reproduction of which we show herewith.



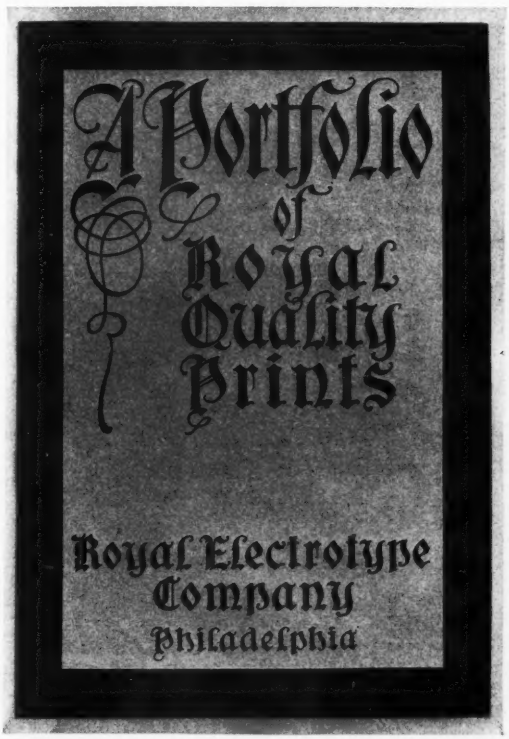
Attractive typography by H. Emmet Green, El Dorado, Kansas.

As examples of simplicity in design and illustrations of the effectiveness of harmony attained by the use of few type-faces in each piece of work, the designs of H. Emmet Green, El Dorado, Kansas, stand out prominently. We show herewith a few pages which will give an excellent idea of the general character of his work.



A pleasing design by Henry Nidermaier, Youngstown, Ohio.

The Royal Electrotype Company, of Philadelphia, has recently issued a handsome portfolio of high-class printing from Royal electrotypes.



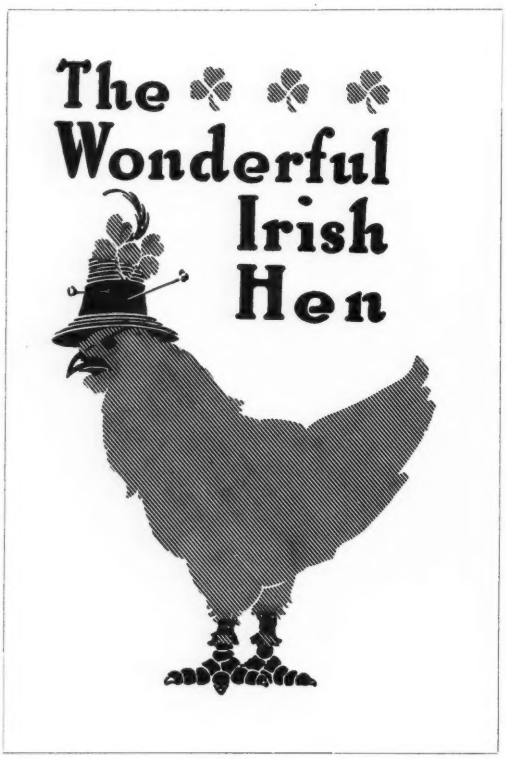
An elaborate cover-design.

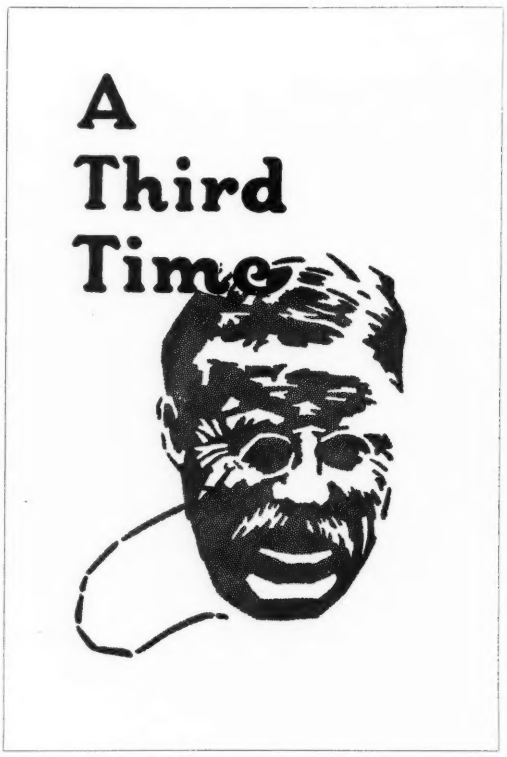
An interesting booklet issued by Mr. E. C. Andrews, of Philip Ruxton, Incorporated, gives examples of middle-value colors in combination with black on white paper. Four colors are shown, varying in quantities according to their intensity, and they form an effective demonstration of the proper use of colors in connection with black.

An unusually pleasing use of rules in panel design is shown herewith in the reproduction of the cover-design entitled "Catalogue and

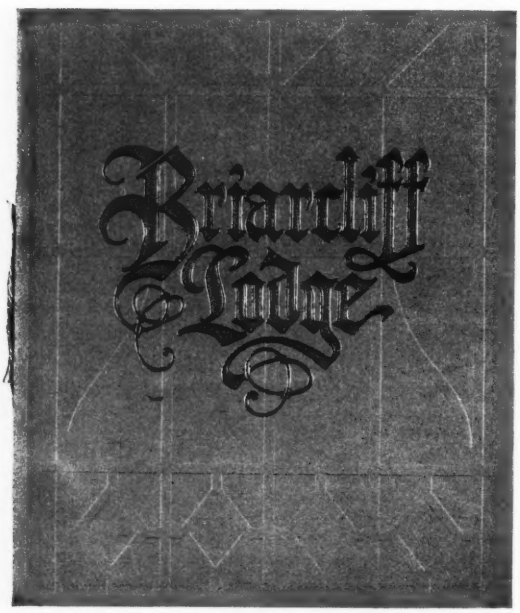
Announcements." The original is printed on blue-gray stock, and is very satisfactory. It is the work of Henry Nidermaier, of Youngstown, Ohio.

AMONG the most striking advertising literature that has reached this department in some time is a series of folders being issued by the Mechanical Appliance Company, of Milwaukee, Wisconsin. The designs are such as will compel attention, while the text is especially interesting and convincing. We show herewith reproductions of two cover-pages, the originals of which are printed in two colors, and will attract favorable notice in any group of advertising literature. They bear the imprint of the Klau-Van Pietersom Company.





Cover-pages of two of a series of striking folders being issued by the Mechanical Appliance Company, of Milwaukee.



Attractive cover-design from the George Batten Company, New York.

J. J. SMITH, Chicago.— The card for the Superior Typesetting Company is very pleasing, the breaking up of the space into panels being unusually well done. We show herewith a reproduction.

MERCANTILE PRINTING COMPANY, Honolulu, T. H.— The booklet is nicely gotten up, although the decorative border spots on the inner pages are rather heavy. They form the most prominent forces of attraction on the various pages.

FROM the George Batten Company, New York, we have received a copy of a handsome resort booklet entitled "Briarcliff Lodge." It is



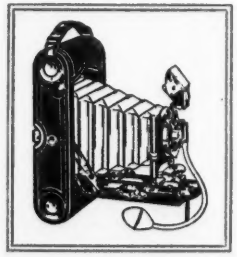
An interesting arrangement of panels.

tastefully designed and well printed. The cover, embossed in black and gold, on gray stock, is especially good, and we show herewith a reproduction of it.

A COMPREHENSIVE book entitled "Canada," issued by the Department of Marine and Fisheries and printed by the Government Printing Bureau at Ottawa, is very nicely gotten up. Both typography and presswork are good. A discordant note is struck by the title-page, however, which is printed on antique stock, while the balance of the book, owing to the predominance of half-tone, is on coated paper.

The BOSTON CAMERA CLUB

Organized 1881
Incorporated 1887



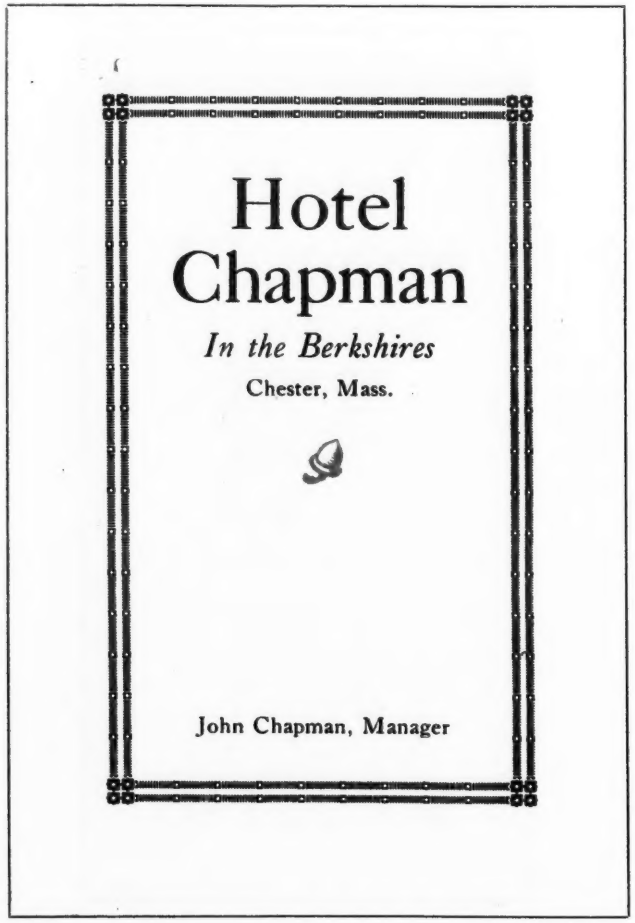
FIFTY BROMFIELD STREET
BOSTON, MASSACHUSETTS

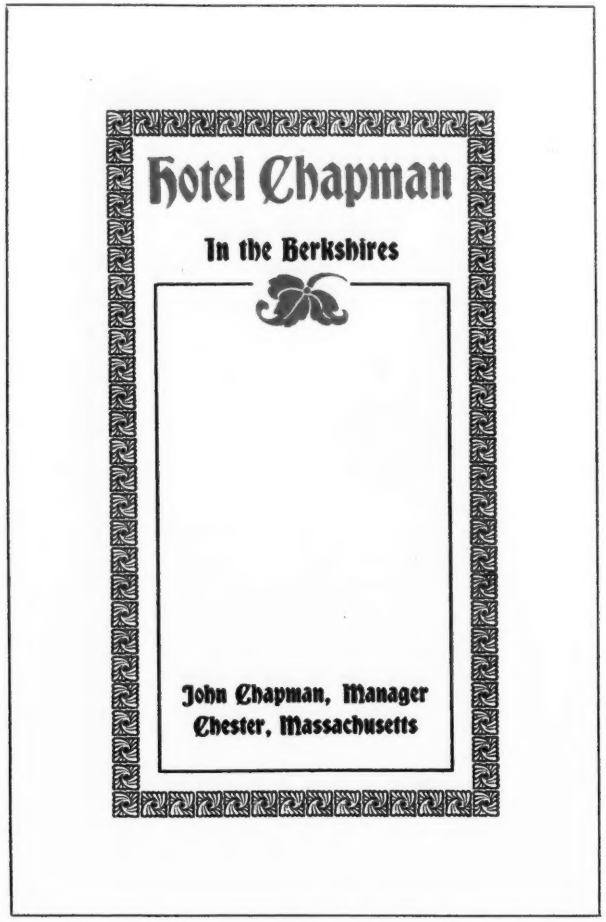
BOSTON CAMERA CLUB

FIFTY BROMFIELD STREET
BOSTON, MASSACHUSETTS

PHINEAS HUBBARD *President*
A. E. FOWLER *Vice-President*
JOHN H. THURSTON *Secretary*
CHAS. H. CHANDLER *Treasurer*

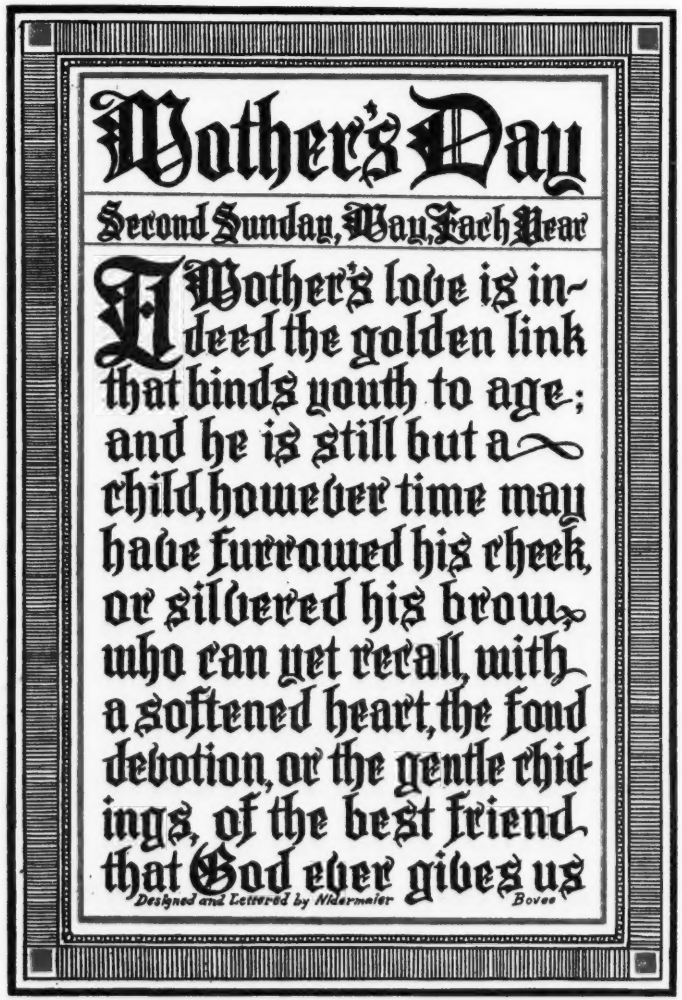
Typographical designs by Robert G. Ruggles, Boston, Massachusetts.



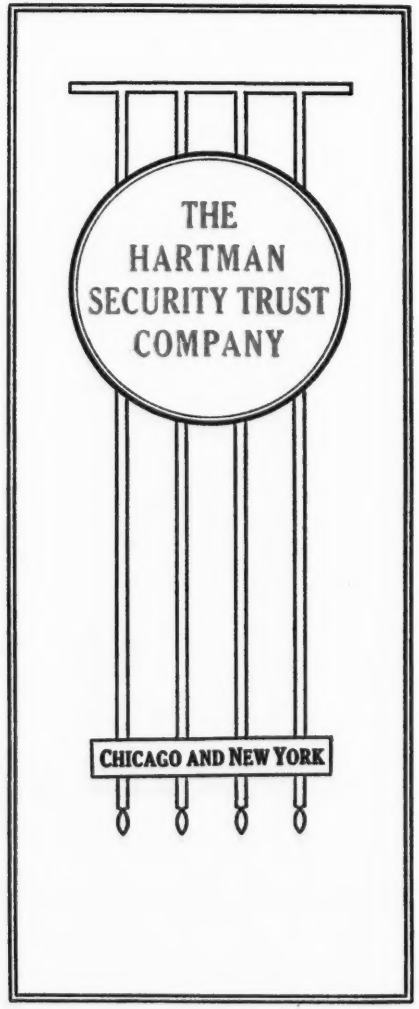


Page-designs by M. O. Triplett, Morganza, Pennsylvania, a student of the I. T. U. Course.

Page-designs by M. O. Triplett, Morganza, Pennsylvania, [illegible]



By Henry Nidermaier, Youngstown, Ohio.



By Robert A. Bauch, Kansas City, Kansas.

THE READY TRIMMED HAT HAS COME TO STAY. *During the rush season, the retail trimmed-to-order millinery house either has to pass up lots of good business or keep good customers waiting for days. Neither course is desirable or necessary if you get our ready-trimmed*

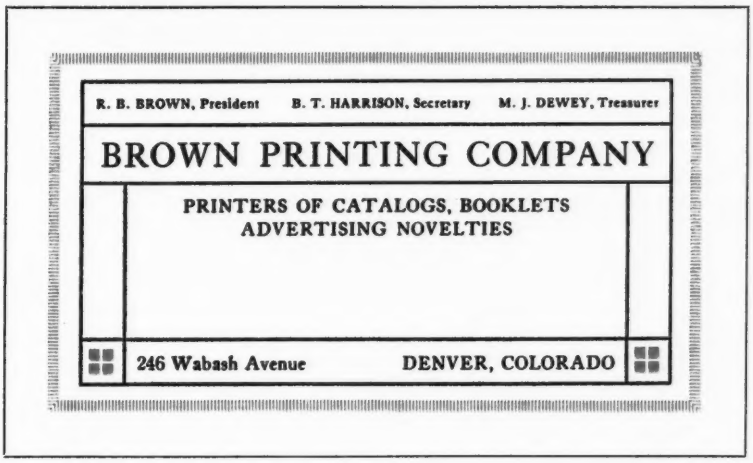
SUMMER 1912 HATS

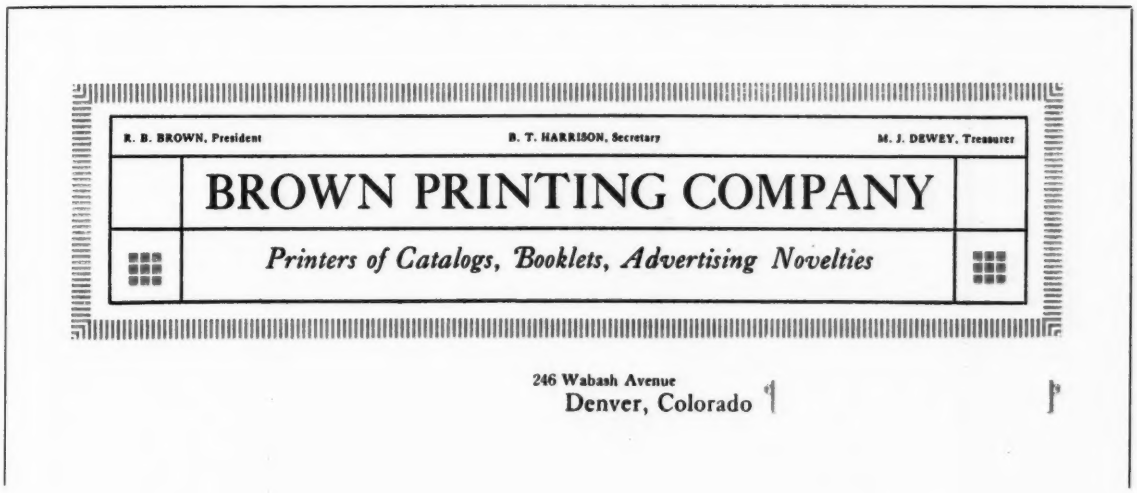
UNLIKE the regular run of catalogue hats, which are usually designed months ahead of the period of demand, the styles submitted by us have mostly been produced within the two weeks preceding the mailing of the style-sheet to our customers. We are thus able to offer with confidence a good variety of styles, each of which has already passed critical inspection after the season has opened, and after our ideas of what is really correct have been endorsed by many authorities from all over the country during the opening weeks. You are always safe to place your order with us.

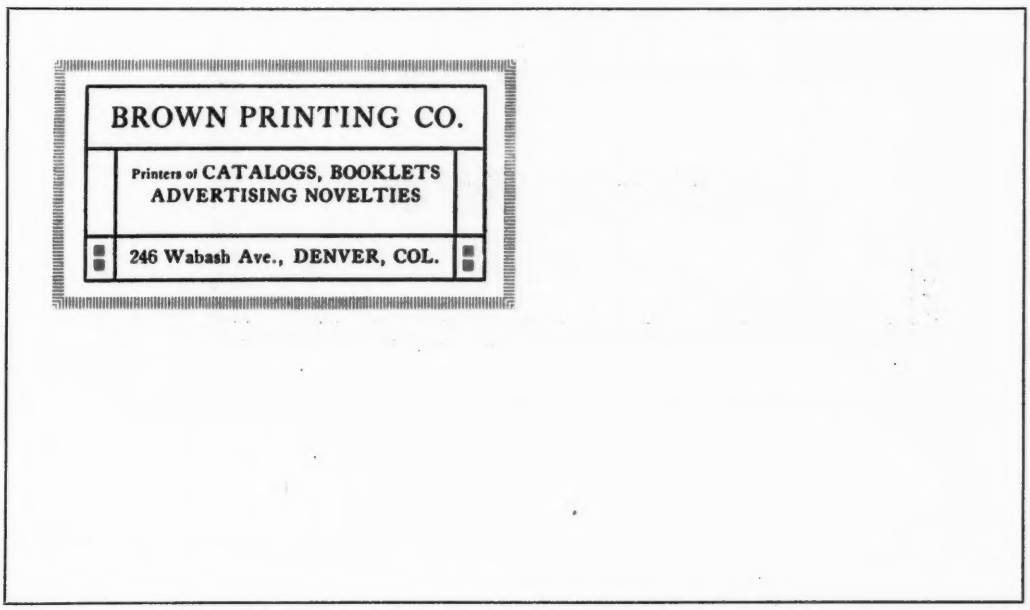
CALIFORNIA MILLINERY COMPANY

345 Francisco Street LOS ANGELES, CALIFORNIA

Suggestion for a circular.







Commercial designs by M. O. Triplett, Morganza, Pennsylvania, an I. T. U. student.

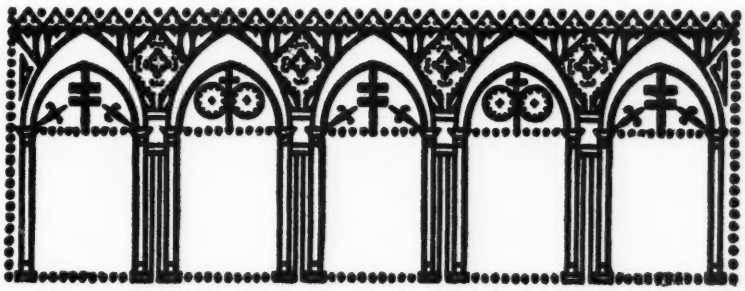
Die Baukunst



Umfassende kritische Abhandlungen über die Entwicklungsgeschichte der Baustile vom Altertum bis auf heute

3. Band / Gotik

Page by Arno Viertel, Frankfort-on-the-Main, Germany. Reproduced from *Il Risorgimento Grafico.*



Baukunſt / Der gotiſche Stil

In dem das zwölfte Jahrhundert kennzeichnenden Übergangsſtil, der zur Gotik hinüberleitet, äußert ſich ſchon das Ringen nach ſchlankeren Formen. Dieſem Streben entſpricht die Einführung des Spitzbogens

Die den gotiſchen Stil am meiſten charakteriſierende Konſtruktionsform iſt der Spitzbogen, weshalb man ihn auch mit dem Namen Spitzbogenſtil kennzeichnete, wie man den romaniſchen Stil auch Rundbogenſtil nannte.

Auch zur Zeit des gotiſchen Stiles ſtand der Bau von Kirchen im Vordergrund, wenn auch der Profanbau ſchon ganz bedeutend gepflegt wurde. Der Grundriß der Kirchen zeigt faſt immer die Form des lateiniſchen Kreuzes. Das Syſtem der Baſilika wurde noch beibehalten. Auf den Seiten des Mittelſchiffes wurden je zwei Seitenſchiffe angebracht, von welchen die äußeren als Kapellenkranz ausgebildet wurden. Über den Arkaden, das ſind die Bogenſtellungen zwiſchen dem Mittel- und dem Seitenſchiff, legte man in der Mauer eine Galerie an, das Triforium, das aus kleinen Bogen beſteht, welche ſich auf ebenſolche Säulchen abſtützten. Hinter der Galerie zog ſich meiſtens ein Laufgang hin.

Die Säule verliert in der Gotik ihre urſprüngliche Bedeutung eigentlich gänzlich. Das Blattwerk, welches das Kapitäl ziert, iſt nur ganz loſe aufgelegt und hat die große Aufgabe, die es bei den klaſſiſchen Stilen zu erfüllen hatte, nämlich die Funktion, den Zweck des gezierten Gliedes zu veranſchaulichen, vollſtändig aufgegeben.

An die Stelle der Säule tritt als tragendes Glied der Pfeiler, der in der gotiſchen Architektur eine der erſten Rollen ſpielt. Dies erklärt ſich in erſter Linie aus dem Umſtande, daß er die ganze Laſt der ausſchließlich verwendeten Gewölbe und des ganzen Oberbaues aufzunehmen hatte. Infolgedeſſen verloren die Wände ihre bisherige Bedeutung als tragende Bauglieder, man führte ſie in

Page by Arno Viertel, Frankfort-on-the-Main, Germany. Reproduced from *Il Risorgimento Grafico.*



Page by M. O. Triplett, Morganza, Pennsylvania, an I. T. U. student.

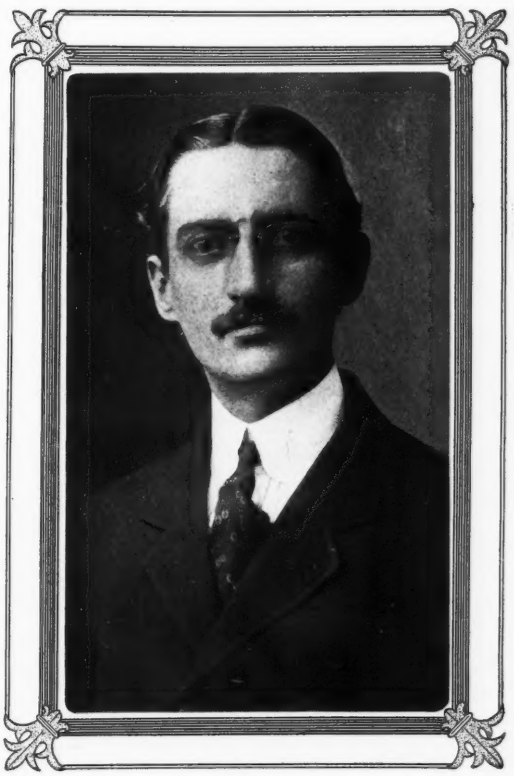
Job Composition

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Robert G. Ruggles.

About twenty years ago, when he was fourteen years old, Robert G. Ruggles went to Waltham, Massachusetts, from a little country village in Nova Scotia, in search of a job. His proclivities were strongly in favor of becoming cash-boy in some large store, as that was the way in which most of the heroes in the few books he had read started upon their careers. It soon became evident to him, however, that the cash-boy supply was greatly in excess of the demand, and so he reluctantly abandoned that idea and began hunting for any old job he could land.



ROBERT G. RUGGLES.

Learning that the secretary of the local Young Men's Christian Union often received applications for boys, young Ruggles haunted his office until one day Mr. Somers, of the Waltham *Free Press*, came looking for an apprentice, and he secured the position at the munificent salary of 75 cents a week. His duties began at 6:30 A.M., and consisted in part of sweeping the floors; lighting the fire under a leaky old boiler, and keeping steam up all day; washing presses and feeding them; running errands; wetting down the paper for the daily and weekly editions, and incidentally learning to set type. His boss, when Mr. Somers was out, was a young man who seemed to think that cussing was the most effective means of keeping the "devil" on the move, and who practiced faithfully the idea that the preserving part of the art preservative should be done with alcohol or some similar compound.

Of course Ruggles went through the various initiation exercises which welcome the newcomer in the printing-office. One afternoon he was sent in an earnest search through every store in town for some such commodity as type-oil. On another occasion he was sent to the office of a rival paper to ask for the loan of their Cottrell for the afternoon, and given a type-box in which to bring it back.

One of the girls asked him one day to blow out her case. It was a new one on him, so he lugged the case to a rear window and vigorously blew it out with his mouth until he was discovered and shown how to operate the bellows. His face was a sight from the dust, but the case was fairly clean.

The foreman of the news department was short, fat and baldheaded. One day when he went to the basement Ruggles yielded to temptation, and, as the foreman appeared at the foot of the stairs, leaned over and landed a large well-soaked sponge squarely on top of his shining dome. Needless to say this occurred once only. Those were the happy days, though. When Ruggles had been with the *Free Press* for about a year, and had worked up to a salary of $1.25 per week, he was fired for staying away on vacation a week longer than had been assigned him.

Then he had several short-term positions. He hired at one place as a job pressman. By good luck, and the assistance of several kindly disposed *real* pressmen, he held the job for a month or so before the foreman found him out. Then, good night!

Shortly after this he located in the composing-room of C. H. Simonds & Co., Boston (the Colonial Press), where he had an excellent opportunity to learn the principles of book and magazine work. This was an excellent place to work, but when he had been there about nine years he began to feel that it would be advantageous to him to become acquainted with a more general line of work.

In 1900 he applied for and secured a position with Samuel Usher (the Fort Hill Press), with whom he has remained ever since, gradually working up to be head jobber, and for a number of years he has had charge of the job and advertisement composition department.

The business was established by Mr. Usher in 1881 and

includes a general line of book, job, magazine and catalogue work. Conducted upon practical and progressive principles, it has enjoyed uninterrupted growth.

The plant consists of composing-room, pressroom, bindery and stockroom.

The composing-room is supplied with the material necessary to the production of good work. The type-faces, all in large fonts, include, among many others, Cheltenham, Scotch, Roman, Bookman, Caslon, Engravers' Old English, Masterman and Puritan. Most of the straight matter is composed on the monotype, the battery consisting of five keyboards of the latest style and three casters.

The job-press department, containing seven presses, occupies one side of the composing-room. Type-frames are



The home of the Fort Hill Press.

ranged along two sides, while the darker end of the room is given over to the storage of monotype sorts.

The proofroom force has been referred to as one of the finest reading staffs in the country.

The cylinder pressroom, in charge of J. P. Roche, who is also secretary of the local Club of Printing House Craftsmen, is equipped with ten presses of modern construction, including Miehle, Cottrell, Babcock and Whitlock, each driven by an individual motor.

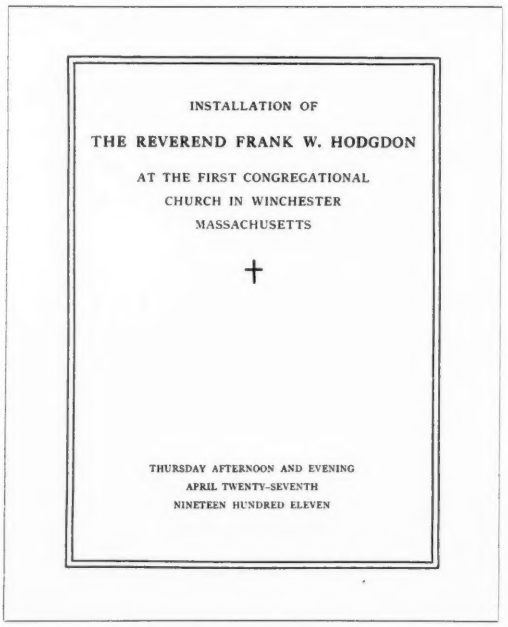
The bindery and stockroom are thoroughly provided for.

As the policy of the house is to employ skilled help, to give them plenty of good material to work with, and to provide each department with a competent supervisor, it is not to be wondered at that the imprint of the Fort Hill Press is synonymous with the highest quality of printing.

Asked as to what led him to take an interest in the better class of printing, Mr. Ruggles said:

"I began to take an interest in work of the better grade at about the time I entered Mr. Usher's employ. Panel-work and squared-up effects were about beginning their vogue, and I was fortunate in coming under the direction of a foreman who was a first-class compositor. I owe a great deal to his assistance in helping me to realize the possibilities that lay in high-grade composition.

"I have carefully read the trade journals, frequently submitting specimens of my work for review, and the kindly


INSTALLATION OF

THE REVEREND FRANK W. HODGDON

AT THE FIRST CONGREGATIONAL
CHURCH IN WINCHESTER
MASSACHUSETTS

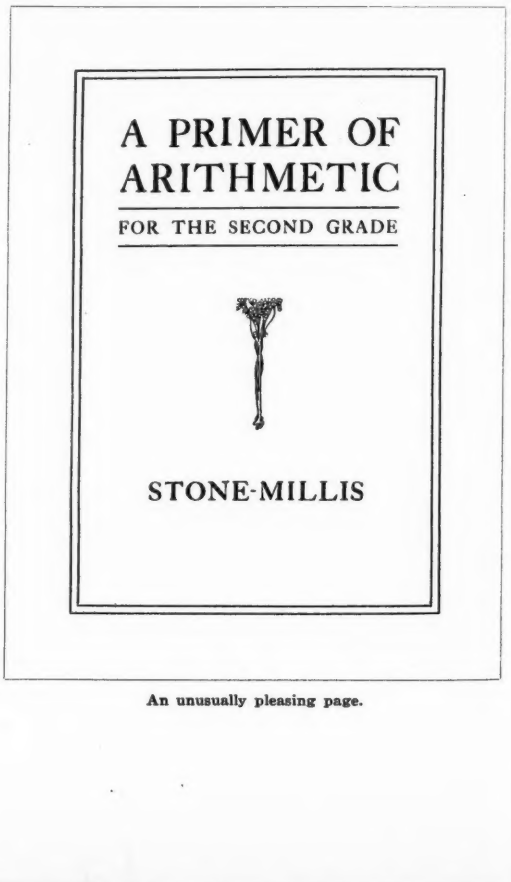
†

THURSDAY AFTERNOON AND EVENING
APRIL TWENTY-SEVENTH
NINETEEN HUNDRED ELEVEN

A treatment thoroughly appropriate.

comment and intelligent criticism accorded have been of incalculable value to me.

"A plan which has given me many valuable ideas is to


A PRIMER OF
ARITHMETIC

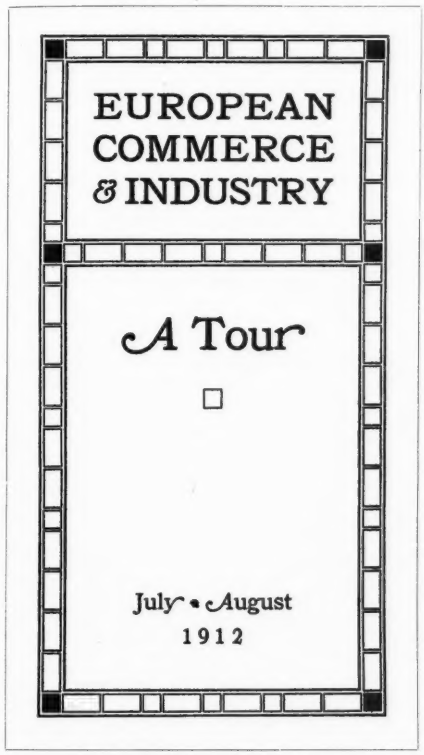
FOR THE SECOND GRADE

STONE-MILLIS

An unusually pleasing page.

exchange specimens with other printers in various parts of the country. It helps a whole lot to see how the other fellow handles his problems. Then, again, whenever I read a review of some nice piece of printing, such as a booklet, catalogue, etc., I write to the advertisers telling them of the review and asking for a copy. I never have been refused, and I have quite a large and artistic collection, too.

"The only 'hobbies' to which I lay special claim are aged four and one, boy and girl respectively. Their day's



An interesting cover-page design.

work is not complete unless they are permitted to remain up late enough to watch for daddy at night.

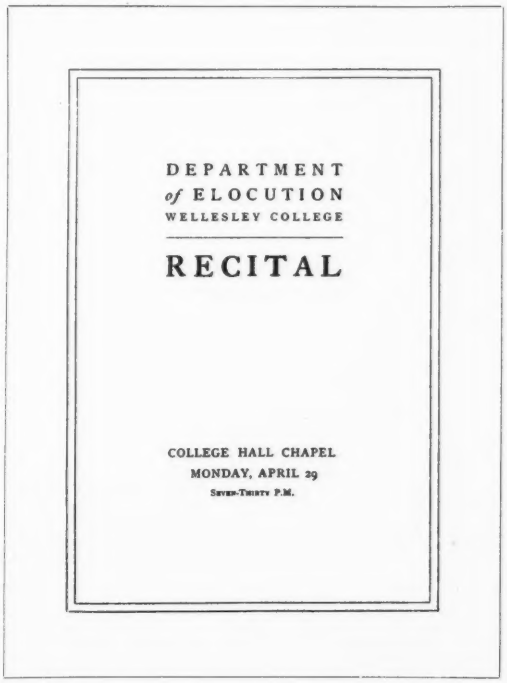
"Outside of these my favorite diversion is found in a comfortable chair, the old briar filled and lighted, and a good book or magazine to read.

"To my mind the successful printer is he who looks eagerly forward to the opportunities each day's work may bring, and who loves his task so well that when the day is too short for the completion of some interesting or intricate job, gladly takes it home with him and sits up with it until the solution is satisfactorily worked out.

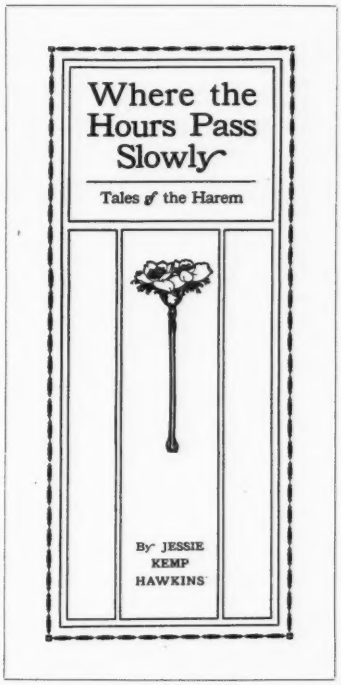
"He must also be willing cheerfully to obey orders, even though the instructions given are at variance with his own preferences. After a man has proven himself competent, the treatment of the work given him is usually left to his own initiative, and as almost every job is susceptible to some touch of individuality, he has plenty of opportunity to display his originality and at the same time permit the boss to get in an idea of his own once in a while.

"He must keep awake to changing styles and methods as shown by the trade journals and in specimens sent out by the various typefounders, and he must be willing to devote a part of his spare change and his leisure time to the procuring and studying of such mediums as may have a bearing on his particular line of work.

"Such a man finds his reward not alone in the pay-envelope (although this is usually advantageously affected by his efforts), but in the occasional word of appreciation from his employer or the comment of some satisfied customer written on the corner of a returned proof."



Simplicity of design characterizes the work of Mr. Ruggles.



An interesting arrangement of panels.

Apprentice Printers' Technical Club

NO. XX.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

Type-faces — Continued.

TEXT.

Text or Old English types, as they are known to printers and typefounders, had their origin from two different sources. The lower-case Text came indirectly out of the lower-case Roman, and Text capitals came out of the association of Uncial letters with the Text lower-case.

Uncial letters, an alphabet of which is shown in Fig. 96, attained their forms through the freedom taken in writing Roman letters with a reed. (This method of writing or lettering was explained in our sixteenth lesson.) They have no lower-case, but, unlike the complicated Text capitals, may be used together to form words. Primarily these letters were used for illuminative purposes, the open characters being very suitable as initial letters, and it was through this use that they became heavy and complicated, thereby developing the Text capitals.

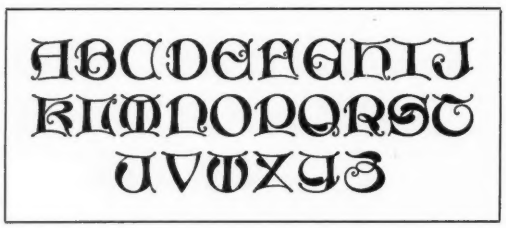


FIG. 96.— Uncial alphabet. Produced by the American Type Founders Company.

Keep these points in mind: Uncial letters may be used solid or in connection with Text lower-case; Text capitals should *never* be used solid, as nearly all such alphabets are too illegible and not of a nature to admit of their being used in juxtaposition.

In connection with ecclesiastical printing, Text letters have a distinct office. At the time of their inception practically all lettering was in relation to the Church, and was executed by monks who devoted their lives to this work. Having this precedent, the association of Text letters with ecclesiastical printing is but natural.

When printing from movable types was invented, Text letters were the most commonly used, and the first types were cut in imitation of pen-written letters having this character.

As a basis for the study of Text types, let us first take up the Caslon Text shown in Fig. 97 — produced by the Inland Type Foundry (now owned by the American Type Founders Company). This is one of the most pleasing and legible Text alphabets on the market, and is especially suitable for use in connection with Caslon Old Style Romans and Italics. As with all alphabets, it shows the influence of the reed pen in determining a distribution of light and heavy elements.

In Fig. 98 is shown the Faust Text, produced by Barnhart Brothers & Spindler. These letters are based on the

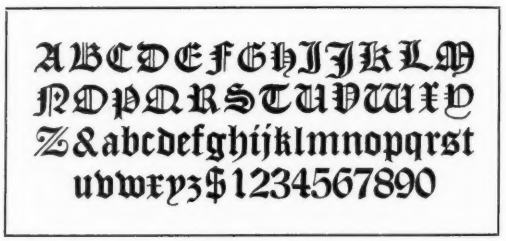


FIG. 97.— Caslon Text. Produced by the Inland Type Foundry.

Uncial alphabet, heretofore spoken of, and are interesting from this standpoint. Used sparingly, and in printing of a formal nature, these letters will often produce very pleasing results.

The widely used Chaucer Text, shown in Fig. 99, was produced by the American Type Founders Company. To the letterer and designer such types as these are known as

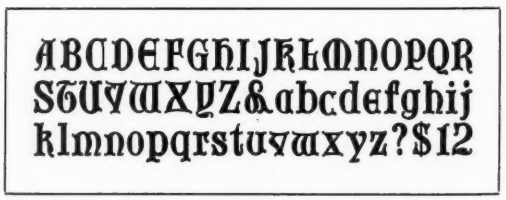


FIG. 98.— Faust Text. Produced by Barnhart Brothers & Spindler.

Black Letter, inasmuch as the amount of black in a line overbalances the white. The ordinary German Text of to-day is Black Letter.

At this time it might be well to explain that Text or Old English types are known to letterers and designers as "Gothic." This is the correct historical name, and is applied because of these letters possessing the peculiar characteristics of Gothic architecture — that "pointed" or "spikey" style after which so many church buildings are

designed. Nowadays many printers speak of these types as "Gothic," and to the Gothic of the typefounders — letters without ceriphs and with equal element widths — they apply the terms "Block Letter" or "Lining Gothic."

In setting Text types the letters, words and lines should be kept close together. Especially is this true with Black



FIG. 99.— Chaucer Text. Produced by the American Type Founders Company.

Letter, which characters were primarily designed to give a rich, black effect. Letter spacing or wide spacing between words or lines destroys this effect — breaking up a line or group into spots of color instead of preserving an even tone.

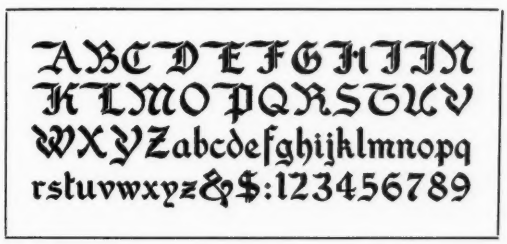
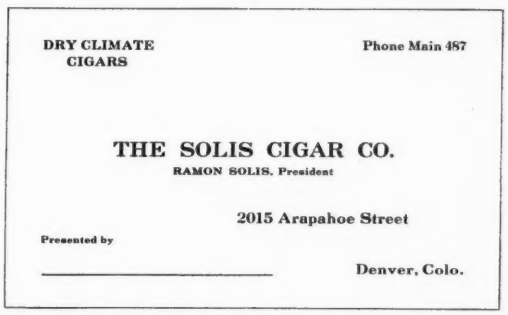


FIG. 100.— Washington Text. Produced by the Keystone Type Foundry.

When using the more open Text letters, such as Caslon Text, and where it is desirable to square up lines, very thin letter-spacing is sometimes permissible. It is a bad practice, however, and should be avoided as much as possible.


DRY CLIMATE CIGARS

Phone Main 487

THE SOLIS CIGAR CO.

RAMON SOLIS, President

2015 Arapahoe Street

Presented by

Denver, Colo.

Prize-winning business-card set by William Gunnison, in apprentice contest, conducted by Denver (Colo.) Typographical Union.

Fig. 100 shows the Washington Text, produced by the Keystone Type Foundry. These letter forms are not far removed from the Roman — that is, as to their basic construction — and are more open and simple than the ordinary Text.

Results of the Denver Monthly Contest for Apprentices.

Herewith we reproduce the prize-winning business-card specimen submitted in the sixth monthly contest held for apprentice members of Denver Typographical Union, No. 49. The card was set by William Gunnison, with the Smith-Brooks Printing Company.

Harry Freeberg, with the Denver *Democrat*, received second place in this contest, and Frank Lindquist, with the Smith-Brooks Printing Company, was given third place.

Watch for an announcement in the August INLAND PRINTER, of a title-page contest for apprentices. Prizes will be given.

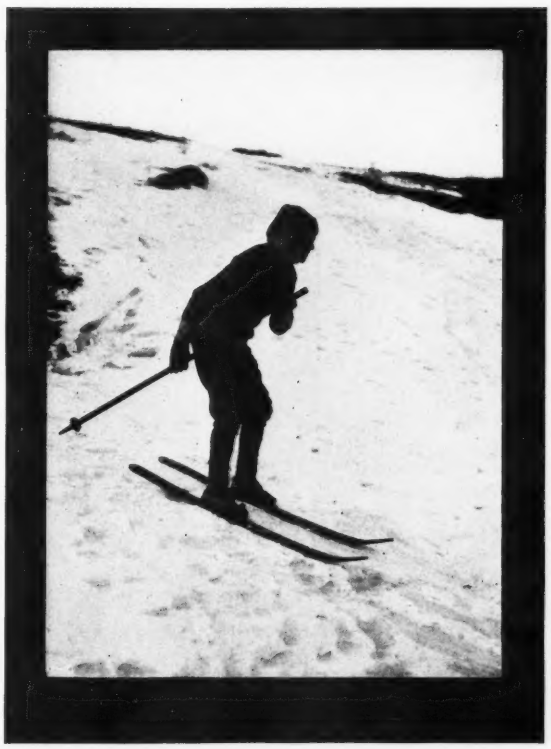
IDENTIFYING GENUINE PARCHMENT.

Thoroughly boil a piece of the paper to be examined the size of a fist in dilute (two to three per cent) soda lye, and stir vigorously. Nonparchmented paper falls to pieces and yields a more or less fine pulp; genuine parchment paper retains its shape, does not part with any fibers and can be removed from the lye as it was inserted. The decision can be arrived at in a still simpler and more rapid manner with the aid of the "chewing test." Thoroughly chew a small piece of the paper; nonparchmented paper can be chewed to form a lump of fibers, which can readily be picked to pieces; parchment papers can not be pulled to pieces by chewing. Whoever has carried out this chewing test a few times with parchment paper and with nonparchmented papers will subsequently when testing paper have no doubt whether he has parchmented or nonparchmented material.— *The Paper Mill.*

NO CROWN FOR HIM.

Sunday-school Teacher — If you are a good boy, Willie, you will go to heaven and have a gold crown on your head.

Willie — Not for mine, then. I had one of them things put on a tooth once.— *Puck.*



Summer Thoughts.
Photograph by R. R. Sallows, Goderich, Canada.

A Study Course in Advertising

LESSON VI.— BY THE MASSACHUSETTS SCHOOL OF ADVERTISING.

The Follow-up — Circulars, Folders and Booklets.

THE general and mail-order national advertisers spend unlimited time and money in the preparation of their "follow-up matter," consisting of letters, catalogues, booklets, circulars and similar kinds of direct advertising. They know from long experience that without such supplementary work it is impossible to get the most from their advertising — impossible in many cases even to make their advertising profitable.

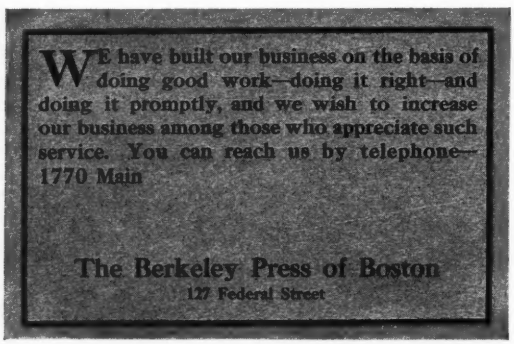


FIG. 1.— Individual mailing slip.

The retail advertiser pays far too little attention to this form of business-building. He feels that it is enough to purchase space in the local newspaper, and lets opportunity after opportunity slip by to very profitably use some form of "follow-up" advertising. One reason may be that he is flooded with almost worthless matter of this nature by the manufacturer, and comes to regard it with small favor. It may not be out of place to mention here that the manufacturer claims the merchant pays scant attention to the advertising matter given him, and because there is so much waste he can not afford to furnish so high a grade as would be possible if every piece were effectively used. It might be difficult, indeed, to find the true solution of this problem, but the fact remains that there is a vast amount of lost motion and a minimum of intelligent cooperation between merchant and manufacturer in the distribution of "follow-up" material, much to the detriment of both.

The simplest form of "follow-up" is the envelope circular or stuffer, mailed with bills, statements and letters. Because they are cheap, requiring no special addressing, labor or postage, there is a tendency to slight them. There is generally a box or two in the cellar, or a package or two under the counter, which have been furnished gratis, and one or more are thrown into the envelope if any one thinks of it in time.

It is a very fine question whether more than one stuffer should be used at a time. It may be said, on the one hand, the more articles advertised in this way the more likely to be sold. On the other hand, it is not at all pleasant for the one opening the mail to find the envelope so crowded with extra matter that it becomes a task to find the statement or letter, and as a result all of the advertising may be peevishly consigned to the waste-basket. Moreover, there is also a chance of the merchant losing in dignity. There is something about an envelope overflowing with miscellaneous slips and folders that seems to impress some people just the wrong way. This leads up to an even more intricate question: Should the merchant use any of the stuffers that are furnished him, or get out a series of his own that are uniform, dignified and attractive? In spite of the extra expense incurred, there are many reasons why the latter course is far more preferable.

In the first place, his own slips will be individual — they will lose that "we had 'em and stuck 'em in" appearance that fully ninety per cent of the manufacturers' slips are

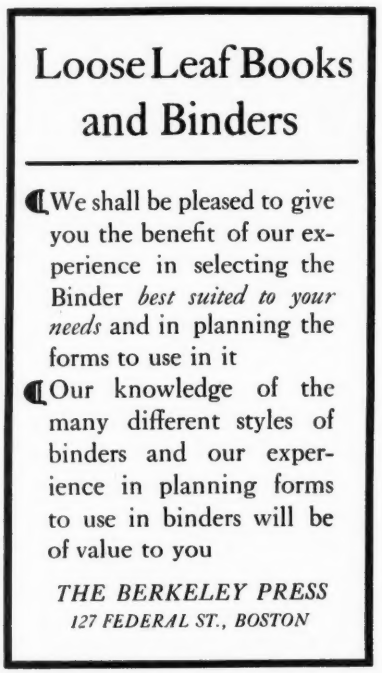


FIG. 2.— Individual mailing slip.

certain to possess, and will therefore be much more effective, both in impression and sales. In the second place an individual slip will in the course of a few months come to be recognized by those who open the mail as more of a personal message, and in this way receive greater consideration, and will create a deeper and more lasting impression. It is almost unnecessary to say that the individual stuffers

must be fully up to the standard in every respect, otherwise all of the benefits will be lost, and it would be better to use the manufacturers' slips, or none at all.

In Figs. 1 and 2 are shown examples of the individual mailing slip. Both are good. They were printed in two colors on a very high grade of stock, and were no doubt effective. One clear, pertinent idea is brought out in each: the amount of matter is not so large but that the enclosure will be read by practically every one who picks it up.

Fig. 3 shows a slip which can make small claim for credit on the score of typographical arrangement, but is

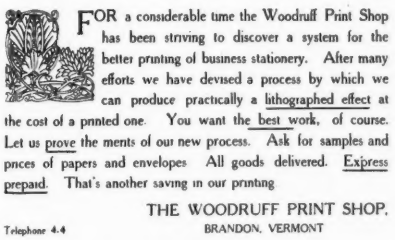


FIG. 3.— Individual mailing slip.

reproduced here because of its strong argumentative appeal for business. In comparatively small space two interesting and distinct ideas have been forcefully presented. The copy is lifted out of the rut because it is different. Most of those who read it will wait to know more about the new process. To be sure, the volume of business that this slip will secure will depend greatly upon the real merits of the process it advertises, but in the abstract it is an excellent piece of copy and will merit a careful consideration.

There can be no hard-and-fast rules laid down for the arrangement of envelope-slips, excepting those generical principles of typography governing balance, harmony, etc. Two colors should be used as often as possible, for they "brighten" the slip and add greatly to its chances of being read. The general appearance of the slip should be "open" and invite reading. As in all circulars, the signature or firm name should be kept reasonably small. For some unaccountable reason there is a tendency to set the signature in type so large that it completely destroys the balance, and, moreover, occupies space that could be more profitably used otherwise.

From the envelope-slip we will pass to the booklet. In the booklet there will be found opportunities for accomplishing great good — also opportunities for wasting much time and money. In other words, there is very little middle ground — either the booklet will be good, and accomplish good, or it will be bad, and produce next to nothing.

The fundamental purpose of the booklet is to tell a telling story, with more or less completeness. It may be compared with the canvass of a thorough salesman, and, bearing this in mind, the booklet should be written to conform to the principles of salesmanship. As the salesman must know his goods, so should the booklet give accurate and sufficient information. As the salesman must present the arguments necessary to secure the order, so should the booklet contain the true reasons why the prospect should buy. The comparison goes further. The salesman must not tire his man with useless talk and argument; nor should the booklet, simply because there is ample space at hand, become garrulous and indulge in drawn-out argument and prosy statement. Long and apologetic prefaces should be eliminated. The opening paragraphs should get into the heart of the subject, and not "back and fill." Remember that it will be just as easy to kill the interest of the booklet reader as that of the advertisement reader — not perhaps in number of words, but in lack of ideas and snappy, clear writing.

As we have taught in previous lessons, the advertisement must attract attention, arouse interest, and create desire. So must the booklet. From the standpoint of attractiveness there are two things to be considered — the physical appearance, including the envelope in which the booklet is mailed, and the title of the booklet.

In booklets larger than may be mailed in the ordinary 6¾ commercial envelope, it is an excellent plan to make the envelope of a light weight of the cover-stock used on the booklet. This must be taken into consideration when selecting the cover-stock, but a large number of covers are now made in weights which will allow this to be done.

For smaller envelopes an attractive bond stock in a color harmonizing with the cover may be used with good results.

The envelope, whether large or small, may bear an attractive design with the sender's firm name and address, or it may bear words or a phrase calculated to arouse the curiosity of the man who receives it. There is much to be said in favor of each method. Perhaps the safest plan is to use the curiosity-arousing phrase only when it is obviously very good — if there is any question, employ the other method.

The size of the booklet is in some measure determined by its contents. If a generous number of illustrations are

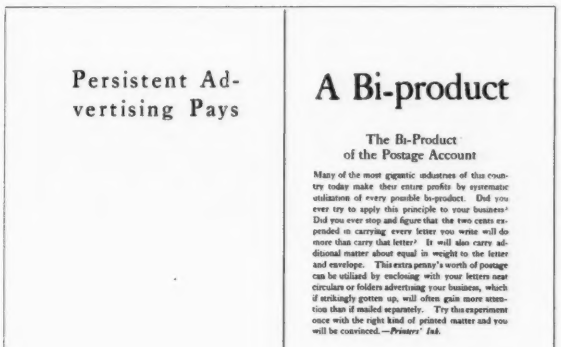


FIG. 4.— Showing the title-page of a very strong booklet issued by the Berkeley Press. This is mentioned in the text.

to be used, the booklet should be large enough to carry them without the slightest appearance of crowding. This is also true of diagrams or any amount of tabular matter. If, however, the booklet is to contain little or none of this kind of matter and few, if any, illustrations, a size just fitting in a 6¾ commercial envelope is suggested. In nine cases out of ten the booklet writer should govern his size by the amount of matter to be used. If he selects his size on any other basis, and endeavors to fit his matter to it arbitrarily, he will probably run into trouble.

The method of binding depends largely upon the number of pages, and should present no difficulties. Where the work to be accomplished by the booklet and the class of people to whom it will be sent would seem to warrant it,

silk cord, attractively tied and "fluffed," may be used, though this form of binding is much more expensive.

Within the last few years there has been such rapid improvement in the quality of cover-stock sold that many very handsome combinations may be had with the use of a little good taste. Do not skimp on the cover-stock. It gives the first impression, and may make or mar the whole.

To a great extent, with the varieties of stock at our command, together with the ingenuity of the artist, or the compositor, the general appearance of the booklet may be kept in keeping with goods or idea that it advertises. For example, for a florist, light-tinted cover-stock with dainty designs; for an automobile, darker stock with the design suggesting strength and reliability.

The one predominant function of the booklet heading is to create interest — sufficient interest to arouse a curiosity, or perhaps it would be better to say a desire, to see what is inside. This is accomplished in numberless ways. For example, I have before me five very good booklets. One of particular interest, gotten out by W. H. Richards, one of Baltimore's printers, shows in a very clear way the fallacy

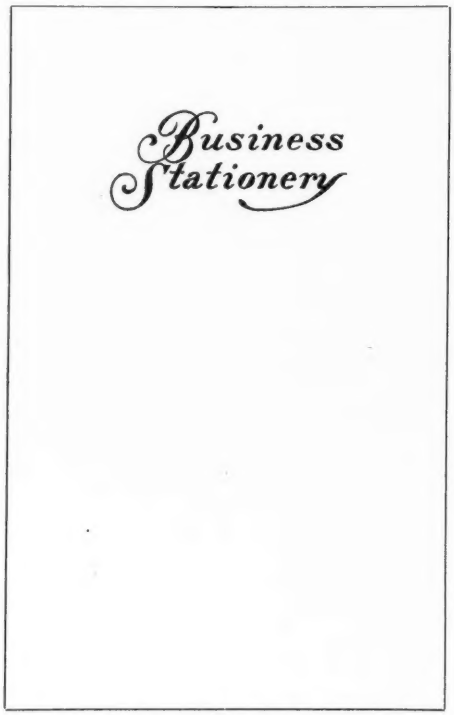


FIG. 5.— Showing a booklet issued by the Hampshire Paper Company. The cover was die-stamped and the binding was a silk cord. Gray cover-stock of high quality was used.

of buying printing of the lowest bidder; the heading is "Progressive Thought for Business men." Another, gotten out by the Berkeley Press, of Boston, is entitled "Printing." Still another, gotten out by the same people, is entitled "A Bi-product." Accidentally this last booklet sets forth quite convincingly the benefits to be derived from using envelope slips and blotters, and makes a request for such business. A booklet issued by the Texas Company is entitled "About Motor Lubrication." One issued by the Hampshire Paper Company is entitled "Business Stationery."

It will be seen that no general rule is followed — the only suggestion that can be made is in favor of brevity. Do not write headings that are too long.

All that was taught in lessons two and three about writing copy applies in full force to booklet-writing. First a most thorough analysis for elements of appeal should be made. The writer should not feel content to put down, say, "reliable." He should include in his analysis the reasons for such reliability; he should make his work in this direc-



FIG. 6.— Showing the outside of a striking folder. The colors were black and red, and the general effect was excellent.

tion as complete as possible. It will save him much time and no little trouble later, and it will be of no little assistance in making the booklet convincing.

The art of writing convincingly can be acquired, but not without study. Many can write entertainingly, many interestingly, but only those who fully understand their subject and their readers, will write convincingly. Help can be found from illustrations, when there is really something to picture, as in the case of machinery, pianos, safety razors— all articles in which the mechanical construction or the appearance is a consideration. For some classes of goods testimonials will help convince, though the patent-medicine people have made their use somewhat limited. No testimonial ever should be used that is not obviously genuine. If the booklet is intended for distribution in localities where the advertiser is not well known, and it calls for cash orders, a bank or equally strong reference should be given.

Before writing the booklet a complete dummy should be made — preferably from the exact inside and outside stock. With this in hand the entire booklet should be "laid out" — that is, the exact space where cuts are to appear should be indicated, the margins shown, and the size of the space allowed for the type-matter plainly marked. The writer will also find it to his advantage somewhat roughly to lay out the copy — that is, to group together those elements of appeal that will arouse interest, those that will create desire, and those that will convince or make the sale, and make a preliminary estimate upon the amount of space in the booklet to be given to each group. All of this opening work will not only have a tendency to minimize time and effort used in the actual writing, but will do much to insure

a logical sequence of thought throughout the entire booklet. The catalogue, unless it is a mere listing of goods and prices, can be regarded as little else than an overgrown booklet. The point of difference in most cases is that the booklet generally confines itself to one line of goods, while the catalogue may list many.

A common fault with catalogues is found in the meager or confused descriptive matter accompanying the listing of each article. Any advertising man about to prepare a large catalogue can secure valuable information from the large books published by Montgomery Ward & Co. or Sears, Roebuck & Co., of Chicago. In these gigantic catalogues thousands of articles are listed, yet for each there is adequate descriptive matter, which in most cases not only describes but arouses desire.

Folders are a compromise between the booklet and the envelope-stuffer. While most often used because of their greater economy, they nevertheless enjoy some distinctive merits. As for example, as part of a follow-up series, used with form-letters, and perhaps a booklet. Very often a snappy series of folders may be used alone — that is, without either the form-letter or booklet.

Folders are often sent out in regular order — once a month, or six times a year. Again they are used for special seasons, or for unusual sales. In addition to creating immediate sales, they keep the name of the house before its prospective customers.

A very good form of the folder is made from fairly heavy stock and includes a return postal card perforated or scored in the regular folder stock. Where orders or replies are wanted this method is almost indispensable. Further than this there can be nothing prescribed, except the dictates of common sense. There are all manner of sizes and shapes used in folders.

Whether booklet, folder, catalogue or envelope-slip is used, copy is the main consideration. Strong ideas, intelligently and convincingly presented, are the powers behind them all.



THE STORY HOUR.

Photograph by R. R. Sallows, Goderich, Canada.

QUESTIONS.

1. Prepare a series of six envelope-stuffers for the business in which you are employed or interested. To assist in their conclusion include a brief statement of what you desire to accomplish — whether the stuffers are to bring direct orders, to feature in a general way a department, or give you publicity.

2. Prepare a booklet, including complete dummy showing title and color-scheme, for a printing-house on the advantage of paying a reasonable price for good printing as against patronizing the lowest bidder. You will find this a deep subject and one upon which you can afford to spend much time. With only two questions to answer on this lesson you will be expected to produce a job that is "first-class" in every respect. Look into this matter — talk it over with men that know the situation.

Cost and Method

BY R. T. PORTE.

A Personal Word.

During the past few months there have been many cost congresses held, and the small printer and country publisher have attended these in large numbers. I have had the pleasure of addressing some of the meetings, and have received quite a few letters stating that the writers, upon returning home, in many instances had increased prices where found too low, and improved their business methods.

But there must be many more, and I would like to hear from them, and also from those who have failed for various reasons to get a just return for their work. By keeping in touch with the failures as well as the successes I am enabled to make this department more interesting and helpful.

So, let me hear from you, not only once, but often, as to the value to you of the Cost and Method department, and of the cost congresses as well.

What Is a Cost System?

Despite all that has been written and printed in the last two years about cost systems in the printing business, there are a great many who do not seem to grasp plainly the underlying principle or fully understand what a cost system really is. It seems necessary to repeat first of all that "*A cost system is not a set of blanks.*" So many fail to get this into their minds, and think each new idea as to some peculiar way of printing the blanks, or their size or arrangement, or color of paper, or color of ink, or method of filing, constitutes a cost system. None of these is or has any right to be called a cost system, but is merely a slight detail in the management or arrangement for gathering the information necessary to the running of a cost system. It can and does take a thousand different forms, and yet, these, in themselves, are not a cost system.

What, then, is a cost system?

It consists of five arranged and orderly factors, each necessary and positive, and should in all cases be made to fit the plant where they are used and be under skilled advice of some one who has had practical experience in every class of plant and has a clear-thinking head and *knows* what kind of results he wants to get — not theories or possibilities. The five factors are as follows:

First — Correctly keeping daily time reports of separate operations on work, either of individual workmen or of machines, such time to cover a full day's period of work in such a manner as to be provable and possible to check; and a comprehensive plan for reporting the use of material necessary for completing the work.

Second — Transferring of the time of the operations to separate records of jobs by productive centers, classified and arranged so that each operation can be traced and checked with exactness, and totaled by departments.

Third — Recording the total operations of individuals or machines by productive centers or departments of work, dividing the productive centers or departments of work, dividing the productive time from the nonproductive, yet showing the total time for each division of effort or producing center.

Fourth — Charging to each productive center all items of labor, rent, power, replacement (depreciation), interest, and operating charges of every nature — repairs and incidental expenses that can be made a direct, positive and provable charge to the productive center.

Fifth — Distributing to each productive center all other items of expense not included in the above, and these expenses must, with the direct expenses, include every item necessary to do business.

If you have the means of doing these and can take the totals of each productive center and divide the total sum by the number of productive (or chargeable) hours in each department, you have a cost system — if you can prove your figures. The kind of blanks on which you accumulate this information is of little moment, provided you get results.

A word of warning must be given here, though — it is not so easy as it looks to get all this; and yet, when done right and carried toward a conclusive point, it is as simple a proposition as can be found, provided the one who installs the system thoroughly understands his business and you implicitly follow out his instruction without question.

Here is one great trouble. There is not a clear understanding of what a system is, and consequently novices try to do "stunts" without a knowledge of the game. You can depend upon it that an experienced cost-system installer is going to give you the easiest-running and simplest, as well as practical, system he can, and will study your particular proposition with that end in view, provided he is not bound down to a set of rules that he dare not change for fear of being discharged.

This article is written once and for all to let the readers know where the editor of this department stands, and was inspired through the receipt of several sets of forms, each well enough in its way, but far from being a "cost system." They had some merit, perhaps, as a bunch of blanks, but could not in any way be classed as cost systems. To put the whole thing in plain English —

A cost system is a routine of exact calculations that tell and prove what it costs you to produce printing in your shop; nothing more and nothing less.

Printers' Troubles in the Long Ago.

We are too prone to think that the condition of the printing business is at its worst to-day, and that in the days of "yesterday" everything was lovely. When the printer "loses a job" now, he seems to get the idea that such a thing never occurred before, and forgets that probably a large part of his present business consists of jobs taken from some one else.

In the year 1870 — forty-two years ago — Oscar H. Harpel, of Cincinnati, published a volume of information

and specimens of printing for the "Apprentice, Journeyman, Amateur and Master Printer." Recently a copy fell into my hands. In the back part are several pages headed "General Business Management," and, much to my surprise, I found sentences, except for the rather quaint wording in vogue years ago, that sound as though spoken but yesterday at some cost congress. It seems almost impossible to think that to-day we are all shouting the same things Mr. Harpel wrote in the long ago — and always supposed we had been so cleverly original. For the benefit of those who think a new "doctrine" is being taught to-day, it would be well to read the following extracts taken from this wonderful book, and apply them to-day. They are just as true now as forty-two years ago — only we hope that in the next forty-two years conditions will have made more rapid improvement toward better business methods than in the past forty-two years. Here is what Mr. Harpel wrote in 1870:

Scarcely any other branch of skilled industry, involving as much capital and intelligence for its proper prosecution as the general printing business, has such contradictory and widely varying charges for its products. Proprietors of offices, and those who have them in charge, having, in a majority of cases, adopted no standard whereby to estimate labor, consumption of material, wear, waste, and other necessary expenses, seem to transact their affairs in this particular by a system of guesswork, or some other haphazard principle, which has caused the idea to exist in the minds of many persons who employ printers frequently, that the profits of the craft are so exorbitant that the smallest sum a piece of work can be had for (often without regard to quality, it is true) is ample remuneration for the amount of work done.

The foolish, not to say reckless, greed of incompetent parties, who will have business at any price or risk, is mainly accountable for the inadequate prices that rule for many kinds of printing; while those who can do better things, but have placed themselves in competition with the suicidal disposition to underbid — so rife among certain wretched printers — have the satisfaction, if such it is, of knowing they will be the real sufferers, *ad finem*.

That many persons engaged in printing are fairly intentioned, but culpably ignorant concerning the true value of their own work — laboring on industriously for years with little or no advance in their worldly circumstances — is literally true. Undecisive of character, although possibly capable as workmen, they underrate themselves, and constantly yield to the representations of interested parties, who make it their business to get the most labor for the least money, and who have, by a practice of "getting bids," made printing almost a beggarly vocation in many quarters; besides which, the too ready disposition to reduce the prices of work, etc., below, rather than increase them up to, a fair valuation, seems to become, as time progresses, more and more the rule among printers themselves.

And all this was written in the year 1870!

The Old Business Man and the New.

Not long ago a cost-system printer was talking to a customer, who remarked that the printers in general seemed to be raising their prices.

"I have several printers do my work," the man said, "and each is raising here and there. Is there a trust, or what?"

"There is no thought of a trust," answered the printer, "but we are finding out that we have not been making the money we ought to and our cost system tells the story; besides the printers' organization is constantly helping printers to gain a knowledge of values and better business methods."

"I am not complaining," the customer said, "and I am glad the printers know what their work costs. I have heard of your organization, and believe you are working on the right lines — education as to good business methods; not throttling legitimate competition. Not long ago," he continued, "one of the old-time printers came to me and said he was very sorry to ask the price he did on a piece of work. 'Why?' I asked. 'Well,' the old man said, 'my sons insist that my prices are too low, and that I must ask this price. I don't want to do it, but the boys are helping me out, and I really can't help it, but think they are wrong.' 'My dear friend,' I said, 'I have known you for years, and always thought your prices low, and believe your sons are going to be good business men. They must be studying costs.' 'Yes,' the old man said, 'I hear so much about costs and costs and costs I am tired of it all. The old way was much better, and you didn't have so much explaining and talking. The customers all liked you, and no trouble; now they don't like it so well.'"

"There are many such printers," said the cost-system printer, "and they appear to want to run in the rut. The young men seem to be waking up, and they are going to be business men."

"Well," said the buyer of printing, "I hope so, as the printers need to be. As one man I don't object to paying a right price if I am sure the printer knows he is charging correctly."

Little by little the average business man is beginning to understand there is something happening in the printing world — that the printer is standing on firm ground and is building for the future on the rock of correct prices and good business methods.

Election Year.

The indications are that this is going to be a great year for politics, and the many candidates will rush into print to reach the "dear peepul." The enormous amount of white paper that will be used to further the schemes of the deliverers of the nation will be something tremendous, and many the pound of good black ink — and some red and blue, too — used to carry the message that the nation must be saved, and as to who is ready and willing to do the heroic job of saving.

The presses will be burdened with the work, and the columns of the press will be filled with political announcements and the more or less handsome features of the rescuers of the nation, from constable to president.

In no sense of the word can this sort of work be figured otherwise than transient, and should be charged for at the top-notch prices. Many times good steady work has to be delayed while a lot of this campaign stuff is printed, and the whole shop set in a turmoil while the work is in progress. It is a class of work that is here to-day and gone to-morrow, and always gotten out from a selfish point of view.

With these circumstances staring the printer in the face, he should not be backward in charging a price that is profitable.

Not only that, but collect for the account very closely. Don't wait until election day, or after election. Take your bill when the work is done, and see that it is O. K.'d and delivered to the treasurer of the committee immediately, and make him understand you want the money at once. Funds have a strange way of giving out on election day — so get your money first.

The country printer should always demand cash in advance of running any political announcement, and about double regular rates, as it is not regular advertising, and is trespassing upon your readers and regular advertisers. A minimum of $10 should be charged, and not less than $15 if a cut is used. This is for the smallest paper. Larger papers should of course ask a great deal more.

This is not graft, but legitimate business. The politicians can not in any way be classed as regular advertisers, and should not expect as low prices as others.

Another thing is, don't, for goodness' sake, make "a specialty" of printing candidates' cards at "low prices."

They are no more entitled to low prices than the doctor or lawyer, or the shoe-shining parlor, or any other business. These men are producers, and are charged a price for printing that is fair, and they have a right to kick if some cheap, office-seeking politician has his face put on a business-card and printed at about half the usual price.

There is no sense in doing this, but every argument in the world against doing it. One town seems to have a mania for this class of work, and the printers break their necks trying to get it, and then work night and day doing it. They always imagine they are going to make a fortune doing the work "four-on," yet at the end of the campaign have the same old struggle to pay their bills.

The printers have seemed in the past to have done most of the "saving" of the nation. Isn't it time to do a little of the "saving" for themselves?

Only Too True.

The country printer has always had before him the great bugaboo of the "city printer." He has been so long scared out of his wits over this horrible specter, that it sounds rather queer to hear of a city printer being scared of the country printer. A correspondent assuming the name of "Linotyper," and dating the letter from New York city, has a tale of woe to tell in one of the trade journals that is particularly interesting. Listen to his story:

What is there to be done (and something ought to be done swiftly and energetically) to prevent the continuous and ruinous price-cutting done regularly all over the East by people who run country newspapers and go into our big cities after contracts for straight matter which they take at starvation prices?

How is the man who means to stay in business and to succeed going to protect himself against these near-printers, who seem to think that if their newspapers bring them any profit through their advertising columns, they could afford to run their machines at a loss?

I have read some time ago that there are some wide-awake paper jobbers in New York who would not extend credit to printers without a cost system. Would it not then seem advisable that the people who sell linotype machines should likewise insist that the man who installs a machine should make himself acquainted with the fact that no matter how smart he may be he could not sell straight matter at 25 cents and prosper?

My, my, but that city fellow has seen dreadful things, hasn't he? He is right up in the air, and pulling his hair. And the beauty of his ravings is that they are true — every blessed word he has said.

The fault back of all this was the early literature sent out to sell the linotype machines. It was in the glorious old days of the "near figures" advertising man who could not sell a necessity (for such typesetting machines really are) without the old argument, "You can do it cheaper, and beat the other fellow." That lasted for quite a while, and many tried it, not only for the "other fellow," but for other owners of machines.

These "near cost" figures, made in the office of some advertising "expert" instead of from practical results and actual cost of operation, have been the one big curse of the entire printing business, and should be stopped at once. No one should believe in any figures of cost of operation, except from a well-run and authentic cost system.

But that wasn't what I started out to write about.

What I want to say is the country printer is the bugaboo of the city printer, and vice versa. There is a need of better understanding as to costs, from the side of the friend of both classes of printers, and not from the dealer or machine man. That is in part what this department is for.

It takes the printer's side. Its aim is better business methods, correct costs, and selling at a profitable price.

As was stated in these columns a short time ago, machine composition can not be sold at less than 40 cents per thousand ems, of the most favorable matter.

If you did not pay one cent for labor, and worked the machine twelve hours a day, it would cost you 25 cents a thousand, or very close to that figure.

That is what I want to drive into the mind of every owner of a typesetting machine in the country — big or little. It is the history of every cost system installed and of every actual record obtainable. There never has been a lower cost, and the average is a great deal higher.

Any salesman, any owner of a machine, or any other person who says otherwise, does not know the actual facts of cost, and is deluding himself and others. It is time this truth were driven home for keeps.

It is just as easy universally to ask 40 cents as to have a price of 25 cents — which seems to be the case — and there is a great deal more common sense in doing it.

Mr. "Linotyper's" remarks to the seller of the machines should be taken to heart, and some of its "near" salesmen told to sell machines for other purposes than "cutting the price." There is a larger market for machinery than that bounded by the cry for cheaper products.

PREPARED.

"I fear you are losing interest in the cause."

"Why?"

"I see you constantly with a young man."

"No danger," declared the militant suffragette.

"Then he is not your beau?"

"No; he's a professional bondsman." — *Kansas City Journal.*



Seed Corn.

Photograph by R. R. Sallows, Goderich, Canada.

Written for THE INLAND PRINTER.

OLD BILL ON THE "COST SYSTEM."

BY A. J. CLARK.

OLD BILL returned from his lunch with so much good nature emanating from his usually saturnine countenance, that he became a target of flippant remarks from several of his fellow workers, to the effect that perhaps he had found a new style of booze.

With the mysterious air of a man with a profound secret, Bill preserved absolute silence the while he hung up his coat and draped his ample form in his long apron, and then: "Nix," he said; "there ain't no new booze for a mug that's seen fifty long summers, and innumerable bad winters. Young guys of twenty mebbe gets a shot of somethin' once in a while that makes a noise like a new discovery. But me — I invented a lot of drinks that they don't put in the dictionary no more.



"Takin' a farewell look at its bareness."

"What I'm grinnin' about is the Christmas dope that agitates the populace about that time. I see the Old Man sneakin' some small packages into his desk with red string and holly onto them, and the typewriter girl measurin' her finger and holdin' it up, apparently takin' a long farewell look at its bareness before the roughneck that runs with her buys a spark for Christmas; and away back I'm thinkin' about Old Man Byers.

"Old Byers — he's a Dutch bookbinder, and he works for the stingy guy I'm tellin' you about before. You know this Boss; he's like Dickens' 'Scrooge,' and he don't never give up nothin'. The nearest he ever comes to bein' generous is when we get a bad spell of weather, and he points out to his employees how lucky they are to have a warm place to work in. That's his gift to humanity — a warm shop to work in — and its warm only because the presses won't work if it's cold.

"Well, Old Man Byers, he's worked here for a long time — ten years mebbe — and he notices how the Boss is kind-a peaked in dispensin' favors. So whenever it comes along a holiday, like Thanksgivin', St. Patrick's Day, or Christmas, he cuts out some paper turkeys, and solemnly, and with exceedin' éclat, he presents one to each of the employees with the Boss's compliments, so '*Ther Alte Man gibt dir ein grose turkey fur weinacht*' — and then Byers takes himself a pinch of snuff and laughs. Lord! how he laughs, and what a good time he used to make for himself, and believe me, instead of creatin' bitterness, them paper turkeys brought into that shop the only spirit of Santa Claus or Christmas that ever showed there, and we got a lot of fun that we would have missed otherwise.

"Those old men are dead a long time now — the Boss and the Bookbinder — and probably they wasn't so extreme in their peculiarities as they seem after all these years, but I'm tellin' you, Byers was some binder! When he sends a book to the wrappers' bench, she was some ornament, believe me. I'll bet there's lots of twenty-year-old blank-books stuck away in Chicago bank vaults that a nowadays book-lover would go nutty over."

There was a far-away look in Bill's eyes as he continued:

"They wasn't no cost systems them days, and a feller built largely for the satisfaction he got out of rubberin' the result of his work, and he didn't have to keep cases on himself. The binder would ease up in the middle of the afternoon, back away from his bench, take a shot of snuff, and spend a while feastin' his eyes on what he had done. The pressroom was happy when clean stuff was grindin' out, and the compositors was always comin' over for a sample sheet to keep amongst their treasures. We were there ten hours, but I don't believe we worked eight each day, and we were young! — believe me, we were some young!

"There was a time," Bill continued, after he had successfully patched a broken cigar with a piece of make-ready tissue, "when it hurt me to turn out a rotten job. I used to lie awake nights worryin' about roller diameters, press adjustments and color-schemes. Now I'm stingy about make-ready, and don't never put on a patch if I can get out of it, and often I hesitate to look at my stuff, for fear I'll see somethin' that needs fixin'."

"I dunno," said Sykes, "if our best efforts ever pay. This color harmony and artistic-balance dope don't seem to ride well with the load of junk the ordinary print-shop dub must carry in his curracilum."

"Whatever that is," suggests Bill.

"I was goin' to say," continued Sykes, "before the puddler broke in, that in this day of close competition, where every print-shop employee, from the errand boy to the typewriter lady, must keep cases on themselves, and where time is the essence of every contract, there ain't much encouragement for any workman to set the same line twice, if the proof will pass — especially when the office figures that six bits ought to be the limit of cost for settin' any letterhead or business-card. And so a lot of bum work goes out,



"Ther Alte Man gibt dir ein grose turkey fur weinacht."

not because of any disability of the workman, but because he don't dare take the time to build any classical stuff. This applies with much force to some of your so-called art work. [This directed at Bill.] You run red on a job where blue would look better, simply because you have it on the press and it costs money to wash up."

"I don't know," remarked the quiet "New Man" who is lately from the extreme East, "but it seems to me that I have met up with several art shops, and it's a surprising thing that good printing goes through with about the same speed as the bum kind. The same amount of composition, same paper, same ink and same [well directed] time in make-ready brings forth good stuff at the same cost as the

poor kind. I guess it's only a matter of habit, this pounding out rotten printing. I see them, in one of these pot-boiler shops, slap stuff together any old way, and then spend slathers of time making it lift, making it stay on its feet, making it register, smut-sheeting it, and finally more time forcing the customer to smile when he really needed a good cry."

"Sure," said Bill. "That's what I'm referrin' to when I speaks about bein' young. We had all that contrast, and harmony, and artistic-balance dope so it would follow us like a dog; color has to be born into you. Everybody can't learn it any more than they can learn to play the fiddle. They get so they can make a noise, but always they squeak, and while the inharmonious-music mug hurts only the ear, the color-blind pressman puts the kibosh on everything he touches, and incidentally spoils a lot of stock. And so in the natural sequence of events, as the guy says, we come to the typesticker. If he ain't got any color harmony in his head, he can't print no more'n a rabbit, and when he sticks together a bunch of junk that fights from the time it goes into the stick, how is any mere ink-puddler goin' to make any harmony by paintin' it red and yellow and violet? I knowed a printer once — and they's a few more that I always associate in my mind with Raphael and Paderwiski — who could set a four-line card so you'd take it home and go nutty over it, and he'd set it with the same type that you fellows turn into a dog-fight. Now I'm thinkin'," said Bill, as he lit the remains of his broken cigar, "that ought to hold you for a while."

"We are much chastened in spirit," said the quiet New Man, "and I readily see that you and I are going to get along famously. Who knows — perhaps we might revive the artistic spirit in this blooming burg! It's a sure thing that there are many earnest quiet men engaged in our business, who, as Bill aptly remarked, crowd Raphael and Paderwiski mighty close, and if ever a bum job leaves their hands they cry over it. When they accomplish something especially good, they are proud and happy, even though it profits them nothing in dollars and cents. They build, these men, for the glory of building, and many of



"These earnest souls."

them, long after their ashes are laid away, will be remembered for what they have done, and it's plenty monument for any man — that he was a good printer."

"Cut the bunk, cut the bunk," broke in Sykes, who has failed in half a dozen ventures as proprietor of a dinky shop, and who cares little for the esthetic side of his trade. "Did you mugs see anything in the report of the recent cost congress about art? Nixy, you didn't. And me — I'm traveling a lot and always they's a National Anthem tacked over the door of every print-shop that reads, 'Hike Brother, Hike! How much type can you set? Slap it up! Shove up your press a notch — this has to be finished to-day. How many impressions on No. 4 to-day? Not enough. Shake up the pressroom — they're getting slow. Ink 35 cents a pound? Too much — we've got to get it for 20 cents.' And so it goes. Away back as far as I can remember, it was the same always — there was a minor-keyed tom-tom somewhere in every shop that cried 'Poverty,' so that if ever a fellow got a raise in wages he felt like he was robbing some widow. I know lots of these 'earnest souls' who build for glory; generally they're young men who don't know any better, and always they build on their own time. The artist guy — he plugs all day on commercial stuff that must show a profit at 75 cents an hour, and when



"Playin' with his babies."

he ought to be playing with his babies at home he's burning his own lights making this Raphael stuff. Printing is just the same everywhere. These earnest souls are borrowing the key from the boss and plugging nights and Sundays, trying to create a full-page advertisement or a cover-page that brings them honorable mention, but which ought to have been set different. If a man sets a real good job during working hours, takes his time as he ought, squares it up, balances it, throws in an ornament here and changes one there, and finally justifies it right, a loud and insistent yell comes from the front office to please 'kill the rule-twister.' They concede that it's a mighty fine job, but they wrinkle their nose and point out, with considerable irony, how they get nine dollars for the job while there's twelve dollars' shop cost."

"That's fine encouragement you're givin' the kids," said Bill.

"It won't hurt them a bit," answered Sykes. "Nobody pays any attention to what old stiffs like you and me say."

"Time!" yelled the chapel foreman. And every one was busy again.

NATIONALITY OF ELECTRIC TERMS.

We are indebted to the *Scientific American* for the knowledge of how world-wide has been the development of electricity since its use was first discovered. In an article on Francis Bacon Crocker, director of the Crocker-Wheeler Company, this publication points out the nationality of the various units of measurement of electric current. The ampere, which is the unit of volume, is French, taken from the name of Andre Marie Ampere, who founded the science of electrodynamics. The volt, which is the unit of the pressure which causes the current to flow, is Italian. The watt, which is the unit of energy, and the product of the volt and ampere, is English. The ohm, which is the measure of resistance, is characteristically German. The United States boasts only one electric term so far — the henry — which is the unit of self-induction.

Productive Efficiency

BY R. T. PORTE.

Vertical Filing System for Cuts and Type.*

No problem of a printing or business office is harder to solve than the storage of cuts used in printing. There have been innumerable plans published, and several printing-houses have made expensive cabinets, all to assist in the easy storing and quick method of finding cuts held for storage or owned by the office.

The great waste of time in hunting for cuts, the disputes over cuts claimed by customers to be in the possession of the printer, who says he hasn't them, all make the average man wish cuts of all kinds were never invented.

Some genius a few years ago discovered that the best way to file letters and all papers was the vertical way. Each correspondent had a separate folder, and all letters and replies were filed in this folder. The saving in time of this method, to say nothing of completeness and accuracy, over the old box file was wonderful, and there are few well-run business houses which do not have the vertical system of letter-filing.

One of the bright business men who had the vertical letter file, after going through all the throes and distresses incident to storing cuts, thought of his letter file, and decided to plan a vertical file for his cuts.



Shelving, showing the storage boxes, method of labeling and compactness.

After considerable study, he had a hundred pasteboard boxes made, 10 by 15 inches, and a trifle over type-high — about one inch — with a telescope cover, or rather the cover fitted completely over the box, making it doubly strong. Extra-weight board was used, and the boxes cost about 15 cents each, or $15 a hundred. He found that these fitted nicely in a 17-inch filing section, and one section would hold thirty-one of the boxes, and he ordered three of these, without the glass door, costing about $5 each. Measuring the square-inch space in the average electrotype cabinet with the square-inch space of his boxes, he found the amount double, and the cost of a unit nearly one-quarter less, besides many advantages which he afterward discovered.

Proofs of all the cuts were printed on sheets of paper 8½ by 11, and the name of each cut and number of the box which held it were written on the proofsheet. Space was



Storage box, showing pulls, and how cuts are arranged.

left to record date cut was received, when sent out, and date returned. He then took a section of his letter file, and filed all these proofs in regular letter folders, according to subjects or catalogue. After a while he took the additional trouble to have extra proofs pulled on the same size sheets and filed in post binders according to box numbers. This was found a great convenience also.

One day a printer came into the office and saw the file and asked what it was, and when told he became impressed that here was one solution of a troublesome problem with him. He knew that cuts lying on the side would be less liable to warp than if lying flat, and that they would be better protected from dust. Convenience in handling was also an important consideration.

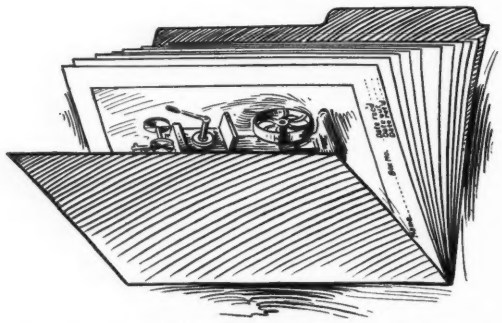
He immediately had one of the blank walls of his shop cleared and hired a carpenter to erect a series of shelves 10 inches apart and 15 inches deep, and with partitions every 16 inches. He then ordered a thousand boxes made of good strong board, with a "pull" on the bottom of the box. The top he had covered with black leatherette paper, and a slot on the side to hold a label. These boxes cost him 12½ cents each, and the lumber and labor for the shelves were surprisingly cheap.

Proofs of all the cuts in the office were pulled and then assorted into three piles, after careful checking. All proofs of cuts belonging to customers were put in one pile; proofs of cuts paid for by the customer, but belonging to the printer because of the necessity of doing the job with electros, were put in another pile, and all proofs of stock cuts, ornaments and specials belonging to and paid for by the printer were put in the last. The proofs were all pulled on sheets 8½ by 11, which size was found large enough for the majority of the cuts, and where the cuts were larger the main portion was printed on the sheet.

All the cuts belonging to customers were again printed

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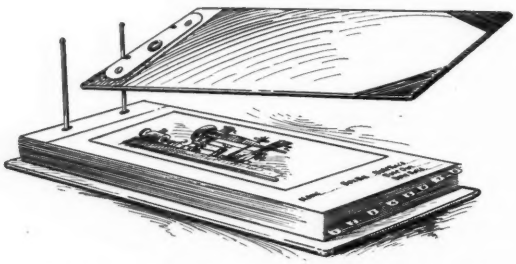
on pink proofsheets; the second pile on yellow sheets, and the third pile left as they were on the white sheets. With this arrangement it was easy to tell whom the cut belonged to, and future proofs were pulled on the color paper showing its class. The vertical letter-file system was used in filing the proofs, and done either by customer or subject.



Vertical proof file, which can be used in regular file case, and classified either by customers or subjects, with full information as to place of filing. Different colors of paper denote ownership.

Out of one of the worst jumbles and musses imaginable grew order, and the office presented such a new and neat appearance that the result was startling.

The idea of storing cuts in this manner proved such a success, type-pages held for reprinting were tried in the same manner. The pages were securely tied with strong paging cord, and placed in the boxes. When it came to reprinting a job, it was found a man could locate the type,



Loose-leaf file in post binders, showing contents of each box. Tabs indicate the number of the box where the cuts are stored.

and, if eight or more pages, could take all the boxes down and carry them to the stone without the least danger of "pieing" or damaging the type.

The boxes containing type were made slightly different, in that the end of the bottom box was not bound to the side, and would lay down level with the bottom, and the entire matter slid safely onto the stone. An extra sheet of good grade pressboard was put on the bottom to help in sliding the type to the stone.

After a trial of this method of filing cuts and type the following points were found in its favor:

First — Cheapness. It costs less than one-half as much as any other method.

Second — Space-saving. Double the number of cuts can be stored in this way in the same square foot of space.

Third — Accessibility. Each cut can be found easier than by the old method, without pulling out heavy drawers and liability of them going to pieces.

Fourth — Correct indexing. Each proof shows exactly where the cut is. As a cut is put away, the proof is marked with the number of the box and sent to the office for filing. It can be found in an instant by reference to the files. In the case of stock cuts, etc., extra files in post binders, or other method, can be used for the convenience of foremen.

Fifth — Cleanliness. The cuts are protected from dust and dirt, and not open in any way to the elements.

Sixth — Easy filing. The method of filing cuts being so easy, cuts are not left lying around the shop.

Seventh — Safety. It is almost impossible to damage a cut by this system, as it stands on its side and is well protected both front and back.

Eighth — Elasticity. This system can grow as the needs grow. A few boxes can be ordered at first, and added to from time to time as occasion requires.

This latter item is a big factor, and the greatest item of all. Other advantages might be enumerated, but enough has been given to prove that it is the most efficient method advanced so far for the filing of cuts and type.

Producing Efficiency.

There is one firm in the good old Lone Star State that has gotten hold of the right idea, and has devised a merit system that is sure to be a success. The Exline-Reimers Company, of Fort Worth, Texas, issues a "house organ," meant mostly for its two hundred or more employees, and the first number has come to the writer's desk. It is certainly filled with sledge-hammer and red-blood stuff — not the silly, slop-dashed rot so many of such papers contain when some one tries to be funny without sense. If only space would permit, fully one-half of the paper would be printed, but as that is impossible two short extracts are here given.

The first is along the line of rewards for extra efficiency, and, the idea being practical and good, is given below:

PRIZES FOR SUGGESTIONS.

To stimulate the individual interest of every employee in his or her work, the Exline-Reimers Company will pay a prize of $1 cash for each and any suggestion made for improving the method of handling any kind of work in its plant, reducing the time of handling any such work, or turning out an improved product, providing only such suggestion is found available for use. If you have an idea for increasing your own efficiency or the efficiency of your department, write it on a slip of paper and put the slip in the "Suggestion Box." The list of prize-winning suggestions and their contributors will be published monthly in the *X———Reminder*.

But Productive Efficiency does not stop at the workroom. The selling end is just as capable of improvement and being made more efficient, so the following is printed, showing that the same spirit is necessary in the entire establishment. Would that more could look upon the matter in this light:

TALK EXLINE-REIMERS COMPANY.

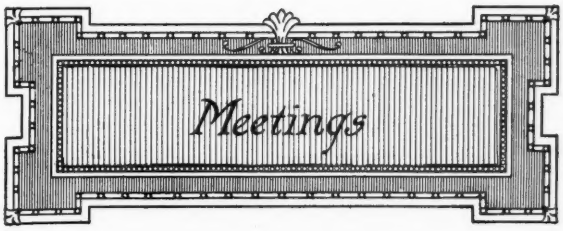
Talk Exline-Reimers Company. If you can't make people believe you are working for the best firm in the business, something is wrong.

The world isn't worrying very much whether you are the best salesman on the map, or the best workman in your department, or whether you've forgotten more about your particular trade than any one else has ever learned.

But the world does love a cheerful booster.

The philosophy of this is not the benefit which may accrue to the company from the good words you may have to speak for it, so much as it is in the increase of your own self-respect, the satisfaction in working for a firm to which you are loyal, and the habit of optimism which will make difficult tasks seem easier.

And, if a suggestion might be added, why not the president of the company, the secretary, directors and all the officers boost for the company — tell what great men and women they have working for them — the cleanest, smartest and most efficient bunch in the country? If they can not say that, then there is something wrong, too. Boost, but boost for all, from the smallest to the largest. Nothing will produce higher efficiency.



Scheduled Cost Congresses and Conventions.

Second Ohio Cost Congress — Cincinnati, October 4-5.

Western Pennsylvania Cost Congress — Date not fixed.

International Typographical Union — Annual convention, Cleveland, Ohio, August 12-17.

Western Slope Editorial and Cost Congress — Grand Junction, Colorado. Date not fixed.

International Photoengravers' Union — Annual convention, Denver, Colorado, August 19-24.

Canadian Printers' Cost Convention — Second annual meeting, Montreal, October 24 and 25.

National Association of Steel and Copper Plate Engravers — Philadelphia, July 16, 17 and 18.

United Typothetæ of America — Annual convention and cost congress, Chicago, September 3 to 6.

Indiana State Conference of Typographical Unions — Semiannual meeting, Muncie, Indiana, July 21.

Northwestern Typographical Conference [Typographical Union] — Meetings held in January. Philo Howard, secretary-treasurer, Box 116, Seattle, Washington.

Printers' League of America — Pending developments toward the formation of one national body throughout the country, this organization is practically in *statu quo*, with no definite date for meeting. The New York branch meets the first Wednesday of each third month, with an annual meeting in November.

Pittsburgh's Progress in Price-making.

The Pittsburgh Typothetæ has adopted a selling price-list for commercial printing, which is a great help to the membership. It thinks there is no reason in the world why the prices of such printing as letter-heads, envelopes and the like should not be as staple as the price of sugar, and the organized printers of Pittsburgh propose to make them so. The list also includes minimum-hour rates to be used on work which can not be included in a price-list, and simple rules for estimating, which, if followed, should do much to standardize estimates and increase profits.

This Typothetæ also holds weekly estimating sessions to which every printer in the Pittsburgh district is invited. The meetings are held at 7:30 P.M. every Thursday, at room 412 Machesney building. Those not members of the Typothetæ are welcome to take part in the sessions. There is no expense, the sole object of the meetings being to make all more familiar with the cost of producing printing, and with the most economical methods of production. That great progress is being made is proven by the fact that at the last session estimates on three thousand pamphlets of thirty-two pages and cover varied less than ten per cent, while at the first session there was a difference of more than two hundred and sixty per cent in the estimates made on a job of ordinary mailing-cards which actually sold for $15.

It is planned to hold a general cost conference of the printers of the Pittsburgh district in the near future. The last meeting of the kind was held in February, at which about one hundred and seventy-five printers were present. The members of the Pittsburgh Typothetæ feel sure that an equally large crowd can be brought together during July or early in August. The Pittsburghers are gratified with the improvement being shown as a result of the system-installing campaign conducted by General Secretary A. E. Davis, who is assisted by W. E. Baker.

4-6

Calendarmakers Meet.

On May 21 lithographers from nearly every State assembled at Philadelphia to attend the eighth annual convention of the Art Calendar Publishers' Association. Walter Clothier of the Ketterlinus Company presided at the business meetings and the banquet, at which former Speaker Cannon and Senators Smoot, Gore and Needham were included among the speakers. In connection with the convention there was an exhibition of calendars, postal cards and other products of the leading lithographic houses.

East Tennessee Printers' Cost Congress.

The trade in east Tennessee was well represented at the cost congress held at Knoxville on June 4. The fact that the meeting represented only printers from the eastern part of the State is due to the decision to divide the State into three sections, organizing cost congresses in each, so that every craftsman could be reached and induced to come into the gathering. T. R. Asa, of Chattanooga, was elected chairman of the meeting, and Leonard Jones, of Knoxville, was made secretary.

Among the principal speakers at the convention was R. T. Porte, contributing editor of THE INLAND PRINTER and secretary of the Cincinnati Ben Franklin Club. Mr. Porte related his early experiences in a country printing-office, and how he discovered the cause of his poverty. He had been doing plenty of business, but did not know the profitable jobs and failed to charge the proper amount to make the profits where they should have been realized. He urged every country printer to install a cost system.

There were other able speakers on the program, including W. B. Thompson, C. F. Pennebaker and W. V. Turley, of Chattanooga; James A. Trent, of Knoxville; W. M. Featherly, of Harriman, and T. M. Preston, of Bristol.

The congress was made permanent and will convene yearly.

"Looking for Printers."

Under the above title the employing printers of Dallas sent out a unique invitation to their fellow craftsmen to attend the convention of Associated Advertising Clubs of America, held in that city on May 20. In part it follows:

The printer didn't come! If you're looking for a printer — some of you big employing printers know how it used to be — and you wake to a realization of the fact that he's not coming, you know just what it means.

Just what it means!

You're not the sort of printers we had in those days, but that won't change the feeling if you don't come on May 20.

Think what it means when the printer don't come! As you approach the 2 by 4 print-shop you hear no clatter. No smoke ascends from the tin stovepipe chimney. You smell no perfume of benzin and printers' ink and clean, white ready-print.

Gosh! You break into a run. With trembling fingers you throw open the door. The printer hasn't come!

Upon the floor lies a pint bottle that once held Queen of Sour Mash. Also a half-pint bottle that once held Red Clover Rye. Also another half-pint bottle, the label of which shows that it had once held Genuine Apple Jack, and about which still clings a faint aroma of aquafortis!

The printer hasn't come!

Unbroken is the package of ready-print pages. Unsmashed the box of plate (C. O. D. for $8.81). The rollers are gummy and the uncovered ink is full of flies. And the day is here — the day of days.

A half-filled stick lies on the deserted case, and before it stands the lead-pencil-written report of a wedding that took place in Jimtown two weeks before, and signed by "Carmen," whose real name is Mary Louisa Squiggs.

And the printer hasn't come!

Think of this, ye employing printers — think what it means to expect not one, but many printers, and not have them come.

And make up your mind not to fail us on May 20, for that is the day, and if you don't come we both lose.

Ben Franklin Club of America in Session.

As we close our forms for this issue of THE INLAND PRINTER the Ben Franklin Club of America is assembling its first annual convention, at Cleveland, Ohio. The sessions will continue for three days — June 20, 22 and 23 —



William J. ("Fighting Bill") Hartman, President of the Ben Franklin Club of America.

and will undoubtedly be the means of adding new impetus to the now world-wide movement among printers to bring about a scientific yet simple method of ascertaining their costs of production.

"Fighting Bill" Hartman, whose picture is shown herewith, together with that of Secretary Henry Allen, has attained a unique position in the printers' cost-finding campaign, and as president of the Ben Franklin Club of America he is wielding an effective influence in the rejuvenation of the trade from a business-method standpoint.

A full report of the convention will appear in THE INLAND PRINTER for August.

Convention of Steel and Copper Plate Engravers.

July 16, 17 and 18 are the dates on which the National Association of Steel and Copper Plate Engravers is to hold its second annual convention, at Philadelphia. J. Lafferty, of Philadelphia, is chairman of the Ways and Means Committee, which fact in itself goes a long way toward assuring the success of the meeting.

One of the features of the convention will be an address by Robert S. Denham on "The Advantage of Knowing the Cost of Each Order." This will be delivered on the first day of the convention, and in a measure will sound the key-note of the meeting. During the past year or two Mr. Denham has installed his system in a number of engraving houses and has an intimate acquaintance with the details of the engraving business. All delegates are urged to be in attendance early, so that they may hear what Mr. Denham has to say.

An attractive feature of the entertainment program will be an excursion to Atlantic City.

Maryland Congress Made Permanent.

Over two hundred employing printers attended the Maryland Printers' State Cost Congress, held at Baltimore on May 23 and 24. The convention was called to order by Martin J. Kohn. Among the speakers were J. E. Wade, Haverhill, Mass.; Franklin W. Heath, secretary of the United Typothetæ of America, Chicago, Ill.; Eugene L. Graves, Norfolk, Va.; John Clyde Oswald, editor of the *American Printer*, New York city; Joseph Brennan, Philadelphia, Pa.; Charles S. Conner, Herman Gamse, Daniel E. Derr and Charles H. Evans, of Baltimore. A permanent conference committee was appointed at the close of the convention, consisting of the following well-known Maryland printers: Martin J. Kohn, of Baltimore (chairman), Daniel E. Derr, William H. Richards and Gilbert Michael, of Baltimore; William J. Eynon, of Washington, D. C.; Col. John N. Avirett, of Cumberland; J. F. Ridenour, of Hagerstown; George Mather, of Westminster; R. Watson Webb, of Cambridge; O. J. Stonesifer, of Union Bridge; C. Babbott, of Annapolis; Harold Scarborough, of Towson; Col. W. Powell, of Ellicott City; C. D. Melvin, Pocomoke City, and R. N. Collins, Chestertown.



Henry Allen, the Strenuous Secretary of the Ben Franklin Club of America.

It was the unanimous opinion of the Maryland printers that the cost system is to be the guiding star of the printing trades, and the delegates pledged themselves to use every endeavor to persuade their fellow craftsmen to install cost systems in their plants.

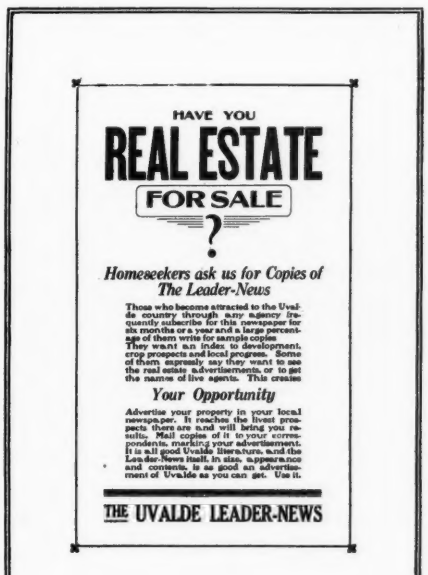
Newspaper Work

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Rapid and Good Ad.-composition.

Comments in recent issues of THE INLAND PRINTER on the amount of time consumed in setting various ads. reproduced has awakened considerable interest in rapid ad.-composition. The specimens which have been shown in the past, and others which are reproduced this month, indicate that fast work does not interfere with quality. It takes a man who thoroughly understands the relative qualities of display, and who has demonstrated his ability to set good ads., to get up an ad. in a comparatively short time. There are shown herewith three full-page ads. (Nos. 1, 2, 3.) The first two of these were set by W. Dickson, of the Uvalde (Tex.) *Leader-News*, No. 1 in two hours and No. 2 in a little over five hours. Both of these are well balanced, and the time consumed would indicate that very little of it was used studying the layout. No. 3 was set by Alfred Steinman, of the Modesto (Cal.) *Herald*, in one hour and five minutes, and is another good specimen. The kind of copy furnished has much to do with the amount of time necessary to set an ad., and neither of these compositors gives particulars regarding this point. Sometimes it requires more time to lay out an ad. than it does to set it, particularly where it is necessary to use panels of various sizes to produce the best effect. Roy Campbell, of the Hutchinson (Kan.) *Gazette*, sends two ads. (Nos. 4, 5), and asks how much time should be consumed in setting each and which is the better ad., but here again the character of the copy is not mentioned. There is more copy to No. 5 than to No. 4, but the more difficult panel and price arrangements in the latter would probably make the time consumed about equal. With fairly good copy the ordinary compositor would require from seven to nine hours, setting all the body type by hand. No. 5 is the better ad., as the rules in the other are too heavy. Some ads. require a large amount of time in studying the best layout, particularly when there is such a large amount of copy as is shown in Nos. 6 and 7. These ads. were set in the office of S. Willens & Co., Chicago, and show what really attractive ads. can be produced even when there is an overabundance of copy and cuts. The starting of the body matter in one size of type and gradu-


HAVE YOU

REAL ESTATE

FOR SALE

?

Homeseekers ask us for Copies of The Leader-News

Those who become attracted to the Uvalde country through any agency frequently subscribe for this newspaper for six months or a year and a large percentage of them write for sample copies They want an index to development, crop prospects and local progress. Some of them expressly say they want to see the real estate advertisements, or to get the names of live agents. This creates

Your Opportunity

Advertise your property in your local newspaper. It reaches the livest prospects there are and will bring you results. Mail copies of it to your correspondents, marking your advertisement. It is a all good Uvalde literature, and the Leader-News itself, in size, appearance and contents, is as good an advertisment of Uvalde as you can get. Use it.

THE UVALDE LEADER-NEWS

No. 1.— Full-page ad. set by W. Dickson, of the Uvalde (Tex.) *Leader-News*, in a fraction over two hours.


CLEARANCE SALE

Don't miss a word. Every quotation means a saving of dollars and cents to you. It doesn't make any difference how many sales you have attended in the past, this great clearance sale eclipses them all

THE BIGGEST CLEARANCE SALE

Ever held in this county or in this part of the state. There are a number of reasons why we are conducting such a sale. It isn't necessary for us to give them all. What you are interested in is VALUES, and we simply say that. Everything mentioned on this page goes regardless of its value. On every hand you will find prices cut and slashed. We must reduce our stock. The prices we quote here are only samples of the reductions we are willing to make in order to reduce our stock.

DON'T WAIT!! DON'T DELAY!!

Every time you save a dollar you earn one. During this sale you will have an opportunity to save more money than you ever were able to save before in any other sale.

BIG SALE ENDS SATURDAY JUNE 1

LADIES' WHITE MUSLIN UNDERWEAR

Special low prices range in the various style garments from 25c up

The best Embroidery Values Ever Shown in this Community

5c to $4.00

75c to $3.00

WHEN WE HAVE A SALE WE MAKE PRICES TO BRING PEOPLE

F. A. PIPER COMPANY

No. 2.— Full-page ad. set by W. Dickson, of the Uvalde (Tex.) *Leader-News*, in a fraction over five hours.

ally reducing it is a custom which is coming into use to a considerable extent. It has the advantage of making it easy to start reading, and if the reader is interested he will be likely to continue to the end. A large number of other ads. were received for criticism, but many of these were rolled instead of being sent flat, as so often instructed in this department, and it is impossible to straighten them out sufficiently to make intelligent comparisons. A package of



No. 3.— Full-page ad. set by Alfred Steinman, of the Modesto (Cal.) *Herald*, in one hour and five minutes.

very nice ads. came through in fine shape from C. A. Merrill, of the *Franklin Journal*, Farmington, Maine. Every one of Mr. Merrill's ads. carries out the idea of having one prominent display line, with one or more other secondary display lines, the number depending on the size of the ad., and the balance of the ad. small. If these lines are properly selected and correctly placed, every ad. will be well balanced. These are the most important rules for an ad.-compositor, and with this foundation further details can be easily worked out. W. W. Dickerson, of the *Advocate Press*, Greensboro, North Carolina, sends a very neat ad., which is well balanced and correctly displayed, and I also have a copy of the *Livingston Times*, Springfield, Louisiana, with a request for criticism on the ad.-display. There is too much display in some of the smaller ads., and the use of all capitals for body matter is not a good plan.

Truthful Circulation Statements.

There is probably no more difficult problem confronting the newspapers to-day than the question of circulation statements. No publisher is wilfully dishonest when he states his circulation is higher than it really is — every one would gladly tell the truth if he only knew how he could do so without a loss of business. It is very easy for the publisher with the largest circulation in a city to give out his figures and offer to prove them in any way that an advertiser desires. But what is the other fellow to do who does not have the largest circulation? There was a time when he had, let us say, about 10,000. His competitor by some means or other, legitimate or otherwise, succeeded in boosting his circulation far beyond the 10,000 mark, and the publisher of the first paper saw the number of his subscribers gradually growing less. Perhaps to-day he has a circulation of about 6,500 or 7,000. In the meantime the second paper is issuing all kinds of sworn statements, showing 12,000. What is paper No. 1 to do? He has exhausted all of his own efforts, and he has paid trained circulation men big prices, but beyond a spasmodic increase from time to time the circulation remains about the same. In the meantime he has continued to claim 10,000 — in fact he has raised his figures slightly in his effort to keep up with his competitor, honestly believing that the efforts he was putting forward would bring his circulation up to the desired figure. He has maintained the volume of his advertising fairly well, and if he should come out and tell now just what his circulation is he must lose much of this advertising. As I said, no publisher is wilfully dishonest, but, confronted with a situation like this, there are hundreds of good men who grope for an excuse for stating that their circulations are greater than they really are. Advertisers are drawing the lines tighter and tighter all the time. National advertisers, in particular, are not only demanding absolute proof of the number of copies circulated, but they are asking for the details of distribution. This is not a spasmodic movement — it is growing all the time and it is extending more and more into the realm of newspapers. Publishers who get on an honest basis first, before they are compelled to do so by their advertisers, will stand a better chance of overcoming any loss they may fear. I think I am safe in asserting that there is not a newspaper publisher in the country who would not rather give a truthful statement of circulation, and who wishes he were in a position to do so right now. Some might qualify such a desire by saying, "If I were sure the other papers would tell the truth, too." As an example of what steps are being taken to ascertain exact circulations, let me describe what took place recently in Sacramento, California. The Retail Merchants' Association asked each local paper for permission to examine its circulation records, which was granted. The association then employed a San Francisco



No. 4.— Set by Roy Campbell, of the Hutchinson (Kan.) *Gazette*. How long did it take?

firm of certified public accountants, who ascertained from the records of each paper the number of copies claimed to be circulated, and verified these by paper and freight bills and postoffice and express receipts. In making their report the accountants give the circulation of each of the Sacramento papers on certain dates which were selected, and summarize as follows: The *Daily Bee*, 23,700; the *Bee* (Saturday), 25,500; the *Daily Union*, 10,000; the *Union* (Sunday), 11,200; the *Star*, 5,800. There is no intimation in this report that the circulation of any of these papers had not been truthfully stated previously, but the examination must have had the effect of clearing up any doubts that may have existed, and indicates that it is possible for three papers to continue to do business on an honest basis even when there is a great difference in the figures. Publishers who start right now to get their circulations and their statements to agree will avoid some very embarrassing situations in the future — perhaps the very near future. The very best way to do this is — *to do it*. Make any excuse you like for the reduction in your figures, but *get right*, and then you will have a lot more time to devote to thoughts on how to increase circulation instead of trying to devise means for justifying the false statements you have been making. You can say that you have revised your list, cutting off every subscriber who is not paid up to date, and that the result is a net circulation of 7,200, or whatever the actual circulation is, every one actually paid in advance. With this worry off your mind, start right in to devise means for increasing the number of subscribers, giving the public the actual figures from week to week and month to month. You won't lose as much advertising as you imagine. Suppose you even reduce your rate slightly. This honest policy will hold every old advertiser and draw many new ones. Explain to them that the reduction is sure to be only temporary; that you will soon have the subscribers that will command the old rate (all paid in advance, too); that contracts made now will be only good for one year, and the wise advertiser should come in now while the coming is good. Honesty in circulation statements is bound to be forced upon every publisher in the country very soon, and when it is it will be the best thing that could happen to each one of them, no matter whether he is telling the truth about his circulation now or not. When advertisers are convinced that publishers are telling the truth there will be more advertising, and higher rates will be paid for advertising. Publishers should not wait until they are forced to a change of base, but do it in advance and reap the benefits.



No. 5.— Set by Roy Campbell, of the Hutchinson (Kan.) *Gazette*. Is it a better ad. than No. 4?



No. 6.— Attractive ad. composition from the office of S. Willens & Co., Chicago.

Helping the Sale of Advertised Goods.

Years ago publishers received letters from "foreign" advertisers, stating that if the paper would secure an order from some local house for a certain quantity of goods that the manufacturer would give the publisher an advertising order. Perhaps such letters are still being sent out, but I have not heard of them lately. Some publishers would make an effort to secure the order and the advertising, but the more independent ones would either consign such communications to the waste-basket or gloat over how scorching a reply they could make. "We are publishing a newspaper — not selling patent medicine," etc. But times have changed, and this custom on the part of manufacturers was only the forerunner of even greater cooperation on the part of publishers. Some of the leading magazines are to-day

using columns and pages urging the stocking and selling by dealers of advertised goods, and one of Michigan's progressive daily papers, the Grand Rapids *News*, published by A. P. Johnson, is out with a letter in which he offers the services of the entire advertising and local force of his paper in promoting the sale to dealers of advertised articles, the only consideration being that such articles be advertised in the *News*. This is exactly the same proposition which a few years ago the country publisher felt that it was beneath his dignity to accept, only the conditions are



No. 7.— Attractive ad. composition from the office of S. Willens & Co., Chicago.

reversed. Here is Mr. Johnson's letter to THE INLAND PRINTER, which from the last paragraph we judge is simply a copy of a letter which he is sending to large national advertisers:

The Inland Printer, Chicago, Illinois:

GENTLEMEN,— We believe the time has come when newspapers must do more than merely take the advertiser's money, if the present volume of advertising is to be increased, hence the *News* has established a "Merchandising Department" for the sole purpose of cooperating with advertisers in promoting the sale of their goods in Grand Rapids. This means that if you wish to introduce any salable product in Grand Rapids territory the *News* will endeavor to place the goods with one or more dealers in one or several towns, with the understanding that the goods be advertised in the *News*.

Complete data regarding the supply and demand of the article will be given any advertiser on request, and other assistance will be rendered by the local force of the *News* in the same way that a salesman would perform his services for his employer.

The *News* has adopted a flat rate, beginning June 1. Three cents per line will be charged, regardless of the amount of space used. Heretofore it was necessary to make a 10,000-line contract to secure this rate.

The circulation of the *News* is rapidly increasing, and with this low rate we feel satisfied it is the best purchase in the Grand Rapids territory to-day, and it will grow better as each month goes by.

Trusting you will be able to avail yourself of our "Merchandising Department," and thanking you for past favors, we remain,

Yours very truly, A. P. JOHNSON,
Publisher.

This is not retrogression in the least. Mr. Johnson recognizes the tendency of the times and his action is an indication of progressiveness. This policy, if pushed forward with sufficient determination, is sure to secure for the *News* a volume of high-class foreign advertising that will make his paper envied by publishers in other and similar fields.

New Paper for Northern Montana.

Among the new papers started last month is an attractive six-column folio at Gildford, Montana, the Gildford *News-Tribune*. J. F. Casey is editor and publisher, and the first issue of his new venture indicates that he proposes to publish a paper that will be a credit to Gildford and the Northwest.

Booster Edition for Poteau, Oklahoma.

Seldom is a special issue so profusely illustrated as the "Segregated Coal Land Edition" of the Poteau (Okla.) *Sun*. This was really a "booster edition" for Poteau and vicinity, consisting of sixty pages, filled with interesting reading-matter, good half-tones and an excellent showing of advertising, which was attractively displayed.

Rate Card for Six Hundred Circulation.

There should be a minimum rate for advertising, no matter what the circulation. In fact, it costs a certain amount to publish a paper, even if the circulation is only one hundred, so there must be a vanishing point in price below which if advertising is accepted it means a loss to the publisher. A paper may have less than one thousand circulation and still be a profitable medium for the advertiser, particularly if that paper thoroughly covers its field. It is useless to try and bring the advertising rate down to a point which must be below cost in order to conform to a small circulation — if it is impossible to increase the circulation it will cost less in the end to close up the shop and seek new fields. A publisher of a weekly paper in a Southern city requests a rate for a circulation of six hundred. The card below is designed for any paper of less than one thousand, and the prices are as low as any publisher can afford to accept and still do business at a profit:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	$ .25	$ .45	$ .65	$ .85	$ 2.25	$ 3.90	$ 6.75
2 inches	.45	.85	1.20	1.55	3.90	6.75	11.25
3 "	.65	1.20	1.70	2.10	5.35	9.05	15.00
4 "	.85	1.55	2.10	2.65	6.75	11.25	18.50
5 "	1.05	1.85	2.50	3.15	7.90	13.25	22.00
6 "	1.20	2.10	2.90	3.65	9.05	15.00	25.00
8 "	1.55	2.65	3.65	4.55	11.25	18.50	31.00
10 "	1.85	3.15	4.35	5.45	13.25	22.00	36.00
20 "	3.15	5.45	7.45	9.25	22.00	36.00	59.00

Open-space contracts:

50 inches and less than	100 inches	$0.13
100 inches and less than	250 inches	.11
250 inches and less than	500 inches	.08½
500 inches and less than	1,000 inches	.07
1,000 inches and over		.06

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Saluda (S. C.) *Standard*.— The *Standard* is edited and published by W. Grady Hazel and Lewis A. Clem, two young men nineteen and twenty-one years of age, respectively, and is a bright and newsy paper. Most of the ads. are nicely displayed, although there is a tendency in some of them to use body-type that is too large. A variation in the size of headings at the tops of columns on the first page would be an improvement, and on some forms the distribution of ink is uneven.

North Shore Breeze, Manchester, Massachusetts.— Your paper needs attention in only a few details in order to make it very satisfactory. The running title is very badly worn and filled up, and this is not in harmony with the rest of your paper. From the ads. for your job-

printing department it is evident that you can do some very nice work, and the advertising columns of your paper indicate that you have a large assortment of display type. You should set aside certain type for your paper and use the other faces for jobwork, particularly the ornamental faces. There are too many faces of type used in the ads. Each ad., standing by itself, is creditable, but when a dozen or more small ads., each set in a different style of type, are bunched on a page it gives the page a very incongruous appearance.

More About Pressboard Cuts.

Last month several ads. were reproduced containing illustrations made from pressboard by Alfred Steinman, of the Modesto (Cal.) *Herald*. Mr. Steinman sends the following letter enclosing another ad. in which pressboard is used to advantage:

Mr. O. F. Byxbee:

DEAR SIR,—I just received my copy of THE INLAND PRINTER and was very much surprised and pleased to find four of my ads. reproduced. The pressboard cuts are very popular with some of our big advertisers, and I have frequent requests for something different in this



Striking advertisement set by Alfred Steinman, of the Modesto (Cal.) *Herald*, in which pressboard was used to advantage.

line. I am sending you one ad. in which the figures "20" were also cut out of pressboard. The difficulty I find in cutting out is on the inside of the designs, as the pressboard is so hard to cut, making it difficult to get a smooth edge. The outside can easily be cut with shears, but on the inside I am obliged to use a knife.

Respectfully, ALFRED STEINMAN.

The original ad. was five columns wide and fifteen inches deep — the border design as well as the figures was made of pressboard. Perhaps some reader of this department can give Mr. Steinman some suggestions regarding an easier method of preparing these cuts.

Established Twenty-five Years.

A special issue was published last month by the Sheridan (Mo.) *Advance* to commemorate its twenty-fifth anniversary. It consisted of thirty-six five-column pages and was a creditable number throughout. A pleasing feature was a cover of heavy white enamel, the first and fourth pages of which were devoted exclusively to some very fine half-tones.

Reaches All the People.

If there is any class of readers left out of the following list please notify the Roosevelt (N. Y.) *Spectator* at once:

Mark this — when you advertise in the *Spectator* you're not represented in a "class" paper, gagged and collared by any political party — this is *the paper of the people*, and circulates among Republicans and Democrats alike, among Socialists and Suffragists; also the poor and the rich, fat and skinny, big and little, black and white, yellow and brown, saints and sinners alike — THE PEOPLE!

Arthur Capper Adds Another.

Arthur Capper has purchased the Lincoln (Neb.) *Weekly Star* from the Star Publishing Company, of Lincoln. For the past two years the *Weekly Star* has been conducted as an agricultural paper, and Mr. Capper will move it to Omaha and consolidate it with his *Nebraska Farm Journal*. The consolidation adds 7,500 new Nebraska farmers' names to the *Journal's* list.

THE BINDERY-WORKER MADE HAPPY.

Editor of The Inland Printer:

DEAR SIR,—I wish to express to you my sincere thanks for your services in securing me a position with the ———, of ———.

You can understand how I appreciate having a steady job after three months of idleness.

You may expect a check for a year's subscription for THE INLAND PRINTER before the July issue. Thanking you again, I remain, Yours respectfully,

———.



Between Chores.

Photograph by R. R. Sallows, Goderich, Canada.

Written for THE INLAND PRINTER.

COST SYSTEM FROM EMPLOYEES' VIEWPOINT.

BY ONE OF THEM.

IT is generally the case, when an office decides to install a cost system, that the men receive the blanks with many misgivings, and much speculation as to the outcome. The men are averse to giving the blanks the attention they must have to insure accuracy, and it is always an unpleasant duty, and a cause of much friction, to get the cost system properly started off in the ordinary shop.

What is the cause of this? The cost system has done and will do more for the employee than any other one thing that ever struck the printing business. Many a time, when he has tried to negotiate a new scale or get an individual raise, the "boss" would gladly have allowed it if he knew where the money was coming from to pay it. But was he not having enough trouble in raising the present pay-roll, without any increases? The cost system puts him on his feet, and enables him to know what employee is deserving a "raise," and to have the money when payday comes to meet the increases instead of having to chase around and discount bills, borrow, or resort to other questionable practices, as is frequently necessary.

The employee who wants to get ahead in the printing business should welcome the cost system with open arms, and do everything in his power to get on to the workings of it, so that when the time comes for him to "go up higher" he will find himself fitted for the place.

Take the cost system in my own instance: I started in at my present place with no knowledge of a cost system whatever, but with a slight knowledge of advertising, and of the printing business all around. After two years of hard work at a little above the local scale, our shop had made little progress and no money, so we decided to install the cost system. I was a leader in getting it installed, and now, after thirteen months' experience with it, the shop has made a net profit of 15.8 per cent on the gross volume of business, my salary has been increased twice in the meantime, and instead of now getting the scale, as before the advent of the cost system, I am getting one and one-half times the scale — surely incentive enough for any printer who wants to get ahead to interest himself in the cost system as a means to that end.

Last fall I had the pleasure of representing our Ben Franklin Club at the Denver convention, showing the confidence of the local printers in my knowledge of the printing business and of what I could "digest" there to bring back to them. Could I have done this if I had kicked when the cost system was inaugurated? Hardly.

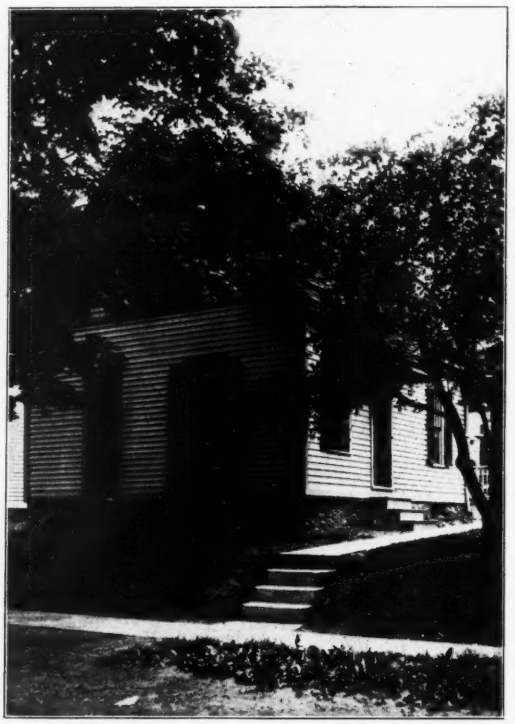
The men are the making of the shop with the cost system, as they are without it. Let the men soldier on the job, and the time will run up, so that the shop can't compete with others; but if the men lend their hearty cooperation, it means profits for the "boss" and better positions at better pay for the men. No man who really wants to better his position can afford to overlook the aid of the cost system.

The president of an organization that has steadily and relentlessly fought the unions made the statement on the floor of the Denver convention that the unions were not the cause of the employers' troubles, but low prices and leaks too numerous to mention, that had been shown by the cost system.

If there is a cost system in your shop, give it all the aid and assistance you can and learn all you can about it; if there isn't one in your shop, tell the "boss" you believe it would be a good thing to put in one, and that he can expect hearty cooperation on the part of the men. He will appreciate your interest and mark you for something else than the "ax."

When you have the cost system working, and find your hour costs running up, as they usually do, study every possible means for saving minutes — and you will be astonished at the number of them you can save when you try — so that the work may be turned out quicker, better, and in line with that of other first-class houses.

Whatever you do, don't discourage the use of the cost system; it will mean dollars to you if you keep in the printing business.



A PRINTER'S HOME.

Residence of John Connolly, journeyman printer, 34 May street, Rochester, New York.

A PRINTER'S CONFESSION OF FAITH

To approach the day's task with confidence; to perform it with pleasure, and to be made happy by its completion.

To attempt only the work I will do well.

To limit the number of my customers, so as to make the filling of their orders a work of pleasure to me and an incentive to future trade for them.

Catering to none, when that shall mean humility; remembering at all times that commercial equity means the exchange of one hundred cents worth of skill and material for a dollar.

Proud of every effort, but letting my work be its own messenger of quality.

Thus am I able to appreciate the glory of working and the knowledge that I, too, am of some use.— *Lehman Printing Company, San Francisco.*



FROM A PAINTING BY JOHN F. EARHART

The printer-artist, Cincinnati, Ohio

Engraved and printed by The Henry O. Shepard Company, Engravers, Printers and Binders, 632 Sherman Street, Chicago. Duplicate plates for sale

Process Engraving

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Stencil Process for Map-coloring

R. K. Matheney, St. Joseph, Missouri, writes: "I am at a loss to know what the 'stencil process' for coloring maps, plats, etc., may be. Will you please inform me in a brief way what the 'stencil process' is, and how it is applied, or refer me to some publication on the subject?"

Answer.— The stencil process for map-coloring is similar in principle to the stencil-lettering done on packing-cases. The shape of the plat on the map to be colored is cut out of a sheet of thin brass, or oiled or waterproof paper. This stencil is laid on the printed map and a proper brush charged with a water-color ink is brushed over the opening in the stencil. There is a book on "Stencil Cutting," by the late H. Snowden Ward, who writes under the *nom de plume* "Jack Plane." The book can be had of Tennant & Ward, 103 Park avenue, New York city.

Reversed Type Transfers for the Offset Press.

A simple method of reversing type transfers is given by Francis Sheridan, as follows:

"Reversed transfers from type are easily made by the letterpress printer. An impression of the type-matter is made upon a sheet of well-calendered paper that has been fastened in position either on the platen or the cylinder. The impression must be 'full-bodied' and 'sharp.' The ink used is ordinary stone-to-stone retransfer ink. A sheet of ever-damp transfer paper is then fed into the machine so that the coated slide will come in contact with the print that has been made upon either the cylinder or platen. The second impression is now made upon the back of the transfer paper with or without ink. This causes the ink from the previously printed sheet to set off on to the face of the transfer paper, thus giving the reversed type transfer."

To Brush or Not to Brush During Etching.

I. Igosuto, of Tokio, Japan, writes: "I beg trouble for one observation. Going through United States to learn the process in London I make visit to many newspaper engravers to see they use brush much in etch the plate. I told in London not use brush to harm dots on plate. How you think about this? I read INLAND PRINTER every word. It do me much good. I learn much. Please tell about it in INLAND PRINTER."

Answer.— What has evidently surprised this most observant visitor to our American newspaper engraving plants is the fearless way in which they use a bristle brush to remove the oxid during etching in the tub. This is not done in Europe and should not be done here. In the days of soft zinc it was never done. But since the "hard" zinc has come into use it is impossible to get a smooth and clean "bottom" during tub etching unless a brush is used almost continually. If the "bottom" — that is, the exposed zinc between the lines and dots — is not kept smooth, then the dragon's-blood or other resinous powder will stick to the "bottom" during the operation of powdering up, and prevent a clean etching in the bottom. The effect on the resulting etching in which excessive brushing has been done is to tear open the fine holes in the shadows and flatten the result. Etching machines prevent this "graying" of the shadows by throwing the etching solution against the plate with such force as to clean out the oxid without widening the shadow dots. This is one reason why machine-etched plates are so superior. The general use of hard zinc has made etching machines a necessity.

A Substitute for Iodide of Potassium.

To dissolve iodine in water, iodide of potassium, worth about $2.65 a pound, is used. A writer in *Process Work* asks if there could not be found a cheaper chemical to dissolve iodine in water, and caustic potash at 25 cents a pound has been suggested as a substitute, to be used as follows:

Iodine	300 grains.
Caustic potash	150 grains.
Water	40 ounces.

Dissolve the caustic in 5 ounces of the water and then add the iodine. When it has dissolved, add the rest of the water and then nitric acid drop by drop until the solution turns a rich wine color. Should too much acid be added, a precipitate is thrown down, but this can be redissolved by the addition of a little more caustic. As compared with a solution containing iodide of potassium, this solution does not retain its strength quite so long, but considering the saving in the cost of the iodide and its substitute, it is worth considering.

Sending Photographs Over Telephone Wires.

George E. Barton, Los Angeles, California, wants to know what progress has been made in sending pictures by telegraph.

If he will but turn to his INLAND PRINTER files he will find the record very complete of the progress made in transmitting pictures over a telegraph or telephone wire. Dr. Arthur Korn, who has been most successful in this work, was referred to in this department for January, 1905, page 558; January, 1906, page 572, and November, 1909, page 260. N. S. Amstutz, and others, February, 1908, page 743, and the Palmer-Mills method, June, 1901, page 377. At present photographs are frequently transmitted from Monte Carlo to Paris, a distance of over 550 miles, over telephone wires by the apparatus invented by Doctor Korn. The method is about like this: A half-tone in lines instead of dots is made on thin copper, with enamel, as usual. This copper half-tone is bent around a cylinder, and as the cylinder turns a point runs across the lines of the image, making an electrical circuit when the point

touches the copper, and breaking the circuit when the point crosses the enamel. At the other end of the line the pulsations of the electric current produce flashes of an electric lamp to which is being exposed a piece of photographic paper, also turning on a cylinder. Any one possessing a knowledge of the principles of telegraphy and photography will understand this method of Doctor Korn.

Carbons for Electric Arc Lamps.

"Photoengraver," Des Moines, Iowa, asks: "I have just bought a pair of secondhand arc lamps, said to be 5,000 candle-power each. They are not giving me much satisfaction. My operator says the trouble is with the carbons supplied by the electrician who installed the lamps. I write to get your advice about carbons. Should they be cored or not."

Answer.— Your best plan would be to correspond with the makers of the lamps, describing your trouble, and they will advise you as to the best make of carbons to use. You say your lamps are "said to be" 5,000 candle-power. We have all noticed that arc lamps are "said to be" either 1,200, 5,000 or 10,000 candle-power — no candle-power in between these figures. It is evident there is a good deal of guesswork about the illuminating power of an arc light. The fact is there is no standard for testing the power of an arc light. About the carbons: It is said that the light is produced by the terrific heat of the voltaic arc heating the positive carbon to boiling point, so that the vapor from it passes over to the tip of the negative carbon. The positive carbon becomes highly incandescent and the negative carbon tip but little. The long arc in the enclosed type of lamp seems to superheat the vapor from the boiling positive carbon, causing it to give off those violet radiations which are so valuable to the photoengraver. So it would seem that the positive carbon should be a soft carbon of the purest quality, and the negative carbon might be a hard carbon, not necessarily so expensive. There is an advantage in the positive carbon being cored, particularly if it is filled with a substance that adds to the brilliancy of the light, as is now done.

Publicity Education for Engravers.

The International Association of Photoengravers has done incalculable good to the craft this year in its pre-convention publicity work. This advertising has been so admirably gotten up in every particular — the text, the type, the paper, the ink, the presswork and, above all, the illustrations — that it will serve as an object-lesson for all photoengravers, who have been noticeably lax in this respect. The stationery alone, which has been so much neglected by engravers, was a fine exhibit of good taste. Attention has been called in this department to these matters before. It was another case of the shoemaker's children going without shoes, for the engravers have been making beautiful designs for stationery, business-cards and booklets for customers and neglecting themselves. This year will mark new ideals for photoengravers all around, and it is to be expected that their own advertising matter will show a great improvement hereafter, as a result of the convention.



SPACE-FILLERS.

Grandchildren of Daniel Boyle, of the Henry O. Shepard Company.

EFFICIENCY.

There is no place in the modern world for the unskilled; no one can hope for any genuine success who fails to give himself the most complete special education. Good intentions go for nothing, and industry is thrown away if one can not infuse a high degree of skill into his work. The man of medium skill depends upon fortunate conditions for success; he can not command it, nor can he keep it. The trained man has all the advantages on his side; the untrained man invites all the tragic possibilities of failure. — *Hamilton W. Mabie.*

PHOTOENGRAVERS' SIXTEENTH ANNUAL CONVENTION.

REPORTED BY S. H. HORGAN.

THE Photoengravers of the United States and Canada, in convention in Boston, June 10 to 13, inclusive, accomplished more work than in all their previous fifteen annual sessions. It was the largest convention in numbers, and the effect of the cost systems used for several years past was shown in all their deliberations. The splendid papers read during the first three days by men from all parts of this country and Canada proved that the cost of producing engravings is about the same everywhere, and that they always have been selling the smaller or minimum cuts at a loss. Therefore, the convention unanimously adopted the following

Recommendation.

"Inasmuch as cost records prove conclusively that the prevailing selling prices on our product are naturally below the manufacturing cost, this convention hereby makes the following recommendation:

"To all the members of the International Association and photoengravers generally throughout the United States and Canada, with regard to black-and-white work —

"That the minimum square inch copper half-tone should not be sold for less than $2.50.

"That the minimum coarse-screen zinc 'venstone' should not be sold for less than $1.50.

"That the minimum zinc etching should not be sold for less than $1.25.

Recommendation for Color-plate Changes.

"Further, that for colorwork the minimum charges should be as follows:

Two-color, square finish half-tone blocks	$16.50
Two-color, vignette finish half-tone blocks	20.00
Three-color, square finish half-tone blocks	30.00
Three-color, vignette finish half-tone blocks	35.00
Four-color, square finish half-tone blocks	35.00
Four-color, vignette finish half-tone blocks	40.00

"For extra work, such as vignetting, an additional charge will be made, according to the time consumed."

New Officers for the Year.

President — E. W. Houser, Chicago.
Vice-President — L. B. Folsom, Boston.
Secretary — Edward Epstean, New York.
Treasurer — John C. Bragdon, Pittsburgh.
Executive Committee — George Brigden, Toronto, Can.; H. B. Blatchly, San Francisco, Cal.; H. A. Gatchel, Philadelphia, Pa.; Fred W. Gage, Battle Creek, Mich.; J. L. Megrue, Cincinnati, Ohio.

Louis Flader, of Chicago, was elected manager of the permanent office of the association.

Opening Day of the Convention.

The convention, being held in the "City of Culture," all the addresses were scholarly productions. The addresses of welcome were made by Lieutenant-Governor Luce; John F. Fitzgerald, the mayor of Boston; J. Randolph Coolidge, vice-president of the Chamber of Commerce, and J. Stearns Cushing, president of the United Typothetæ of America. The speech of Mayor Fitzgerald was recognized as the "key-note" address of the convention, for he urged the photoengravers to recognize their importance in the communities where they came from and realize how much all lines of trade depended on the illustrations they produced, and see to it that they were adequately paid for their work.

Standardization.

R. B. Teachenor, Kansas City, told in his paper how valuable standardization would be if applied to the collodion baths and other valuable chemical solutions used in a plant, and uniformity used in the scale of drawings for reduction; colorwork, he said, led black-and-white on standardization. Wages was the only thing about the business standardized, thanks to the union and the high cost of living. Fundamental costs are the same everywhere, but not so the selling prices.

The discussion following Mr. Teachenor's paper was highly instructive — Weeks, of Philadelphia, Amstutz, of Chicago, Gage, of Battle Creek, Brigden, of Toronto, Jahn, of Chicago, and Stinson, of Philadelphia, taking part in it.

Materials and Equipment.

John M. Keenan, of Philadelphia, read a most practical paper on the requirements of an up-to-date plant. He began with the air-brush, and recommended what he found best in equipment for producing work through all departments to the nailing machine.

Competition as We Know It

was ably handled by F. E. Andrews, Portland, Oregon. "Competition — that is, not destructive — is necessary in every business, but it should have the square deal as its corner-stone. In the photoengraving trade, however, competition has been the life of the buyer of engravings," was one of his statements.

"Competition As It Should Be" was treated by James L. Megrue, of Cincinnati.

Trade Abuses and Their Remedies.

A. T. Mears, St. Paul, Minnesota, said that making speculative sketches was one abuse that should be stopped. He illustrated the absurdity of this custom by telling of his answer to a printing-house that objected to paying his bill for sketches submitted, though he did not get the job. He told the printer that he had a book he wanted published, and if the printer would set the type for the book and send him proofs, then, if he liked the proofs, he might give him the job. The printer saw the point, and paid the bill for sketches.

Efficiency the Road to Profits.

H. B. Blatchly, San Francisco, said that the offices of many of the plants he had visited were jokes on account of their slovenly, inartistic appearance. The lack of a business man was a cause of inefficiency. The best artist, or the most skilled workman, is not necessarily the best foreman, but rather the man who is systematic and plays no favorites. This was another point made by the speaker.

Cooperation.

Adolph Jahn delivered a forceful address on the subject of "Cooperation."

He said that "cooperation must be national and international, but it will not succeed if selfishness enters into it. For a business requiring so much skill as ours the employer receives but scant remuneration, and the workmen have not been too well paid."

The Cost of Production.

Edward Epstean, New York, in a most dramatic manner, told of his arrival in this country thirty years ago. He noticed, when the great steamer approached the harbor,



SIXTEENTH ANNUAL CONVENTION OF THE INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.
Held at Boston, June 10, 11 and 12, 1912.

that it took on board a pilot. Impressed with the work of the Western Cost Commission, he had studied cost systems for six months; had tried systems of his own devising, but finally found that he only reached the land safely when he took Pilot Denham on board. Mr. Epstean illustrated his talk with reproductions of actual accounts in his book, under fictitious names, showing the losses on some jobs and profits in others.

Mr. Weeks, of Philadelphia, described a system for reaching the selling price which he had in use for eight years. The discussion which followed on the cost question and selling prices was one of the most instructive debates of the convention.

The Cost System in the Small Plant.

F. W. Gage, Battle Creek, among other valuable things, said that the failure to know cost of production was existent largely among the proprietors of the small shops, most of whom have risen from the ranks, and, although excellent workmen, have no business training. It was their proud boast that no one could teach them anything about the engraving business, and this doubtless was quite true, so far as the working details of operating is concerned. Yet you will find their knowledge of the science of business management is exceedingly nebulous. He advocated that they put in a cost system.

Cost Revelations.

George H. Benedict, the father of cost-finding in the photo-engraving business, was as instructive as ever. He showed by a dozen charts the findings of the cost systems installed in numerous plants, all of which proved conclusively that there was no connection between cost and the square-inch rate. He showed that selling zinc and copper engraving by weight would be about as equitable as selling it by the square inch, as at present. Mr. Benedict also offered to chart any large number of figures sent him, or would furnish engravers anywhere blank charts, so that they could do it themselves.

Getting Together for Mutual Benefit.

H. A. Gatchel, of Philadelphia, "The City of Brotherly Love," naturally handled this subject with ease, derived from long familiarity with it.

Getting Better Prices.

B. F. Corday, Cleveland, delivered a most scholarly address on this subject. Among other things he said: "Business is built on confidence. The customer should feel that you know your costs if he is to have confidence in you, and he should not be charged one penny more than is necessary. Profit begins where cost ends." Mr. Corday dwelt particularly on the importance of salesmanship. "The real salesman creates business, and his service should be so valuable as not to be measured in dollars and cents," he declared.

The Rights of Employer and Employee.

Mr. John A. Anderson, of New York, read an address by A. J. Powers, of that city, giving many of the important court decisions in strike-picketing and boycott cases.

W. H. Sayward, secretary of the Master Builders' Association of Boston, delivered a most powerful address on "The Way Out: A Solution of the Labor Problem." He told of the organization of the Massachusetts Society of Masters and Craftsmen, which is a union of bosses and workmen, and described how satisfactorily it was working. The idea of the organization is quite similar, apparently, to the craftsmen's guilds of the Middle Ages.

Honesty in Business.

E. D. Moeng, of Chicago, delivered an address on this subject that could be preached from any pulpit. He said that honesty in business to-day is a lost art. A man starts in business with the idea of being honest, but he gradually falls in line with the methods of others in his business. Yet he was of the firm belief that truthfulness and honesty should be fundamentals in the conduct of business.

A Square Deal for All.

S. E. Blanchard, of Boston, told how necessary it was for the employer to imagine himself at times in the place of an employee, and he would find that he would act just as the employee does. He showed how the customer should pay a profit on every engraving purchased, and how employers should get away from jealousies among themselves in order that all may get a square deal.

The Apprentice Question.

W. H. Wrigley, of Atlanta, handled the question of apprentices from the standpoint of a section of country where the business was growing, with not enough workmen to fill the demand. Twenty minutes' discussion was allowed on this question, and men from all parts of the country gave their views on it without arriving at any conclusion that expressed the sense of the convention.

Government Statistics and Aid.

H. C. C. Stiles, of Washington, former president of the association, gave very interesting statistics he had gathered for the Census Bureau on the photoengraving industry, and urged engravers to comply with the law at the next census-taking. Though the census reports were incomplete, they figured $15,000,000 yearly business done by engravers.

Joseph Meadon, of Detroit, told of the legal technicalities and pitfalls in the business, giving many examples of complications with customers and the way out of them.

Color Specialization.

Gustav Zeese, of New York, said that some engravers were not satisfied unless they claimed to be able to turn out all kinds of work, from a line zinc etching to a steel engraving, while the most successful men in the business were those who specialized. New fields seem alluring. His firm had tried to make color transfers for the offset press, but closed the account with a loss. There are no secrets in color-plate making. It is merely a matter of organizing the force. Workmen should be tested for color-blindness. It has been found, he said, that eighty per cent of men are color-blind in some degree through the use of tobacco and alcohol, while with women color-blindness is rare. There is no use of having standard inks while the printing is done on different kinds of paper. He advised the use of metal blocks only for color-plates.

Photoengraving from a Business Point of View.

C. C. Cargill, of Grand Rapids, Michigan, said, among other things, that the foundation of business is knowledge, and he earnestly recommended that labor leaders take a course in business science.

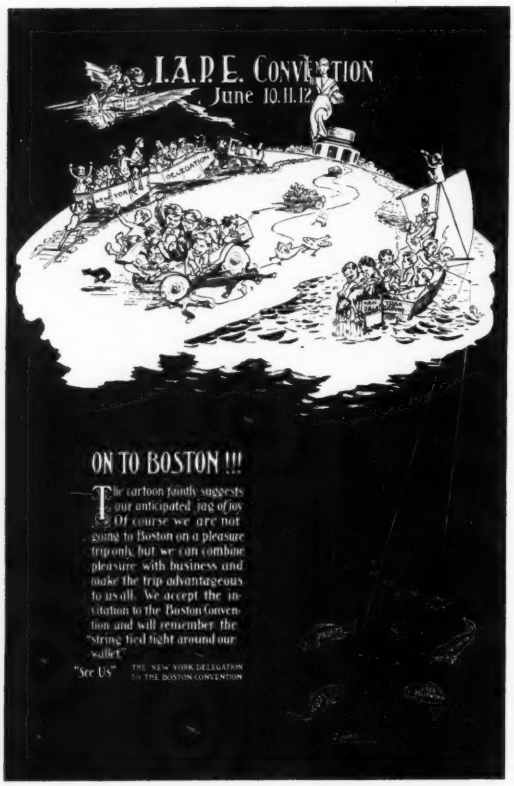
E. J. Ransom, Winnipeg, came 1,800 miles to tell the members of the association something of the necessity of following "The Golden Rule." The subject of his paper, "Organization."

Value of Organization.

Louis Flader, of Chicago, ably presented the value of organization if engravers wanted to accomplish anything—and also the necessity of supporting their organization liberally. He gave statistics to prove that they well could take a lesson from their workmen in the matter of organization. He said there were 465 commercial photoengraving shops in this country and 116 newspaper plants, the output of engravings being valued at about $20,000,000 during the past year. He concluded with: "The day of individual effort is over; we are in an era of organization."

Necessity of Standard Selling Price.

J. C. Buckbee, of Minneapolis; John Baird, of Kansas City, and Paul Hammersmith, of Milwaukee, read short papers on selling prices, which brought about one of the most interesting discussions of the convention. Some of the statements showed that a number of them did not believe in "price-lists," while others advocated them strongly. Mr. Birch, of Louisville, said that after two



Poster of the New York Delegation to the Boston Convention of Photoengravers.

years' experience with a cost system he found it was not perfect as yet. The cost of running an "open shop" was admitted by some to be no saving over a "closed shop." Some wanted a selling scale such as electrotypers use; others held that this was impossible, as electrotyping was a mere mechanical operation in which all reproductions were treated alike, while with photoengraving there must be special treatment with each block. Mr. Benedict figured that a zinc half-tone cost ten per cent less than a copper half-tone. The debate showed the convention was determined to have a standard selling price, which was agreed to on the fourth day, in the recommendation adopted.

George H. Benedict's Scale.

Mr. Benedict said that the electrotypers' printed scale was a marvel of ingenuity. The man who brought it to Chicago was killed, and no one knows where he got the scale; neither has any one been able to improve upon it. He had worked for years in an endeavor to produce a photoengravers' scale similar to the electrotypers, but without success. One thing he was assured of — that the square-inch rate had nothing to do with the cost of production, but that figuring $1.50 plus 5 cents per square inch would give the cost of any flat copper half-tone.

New Illustrating Processes.

Charles S. Stinson, of Philadelphia, told of "New Illustrating Processes and Their Effects upon the Photoengraving Industry." Most of the revolutionary processes of which we frequently heard rumors were, he said, mostly fancies of fevered brains. He reviewed the offset and rotary photogravure methods, and held the foundation of all photoreproductive processes was in the negative, and that photoengravers who are skilled in negative-making should not allow these new lines of business to get away from them, for it was the photoengravers who made the new processes possible. Processwork, he claimed, is the "keystone in the arch of the graphic arts."

The New Constitution and By-laws.

A new constitution was adopted in which the dues are raised so as to produce adequate revenue to put the association on a business basis. The annual report of the officers was submitted in a pamphlet of twenty-four pages.

The convention adjourned the fourth day after convening, and the sessions were well attended to the last by about three hundred delegates. The only relaxation for them was an excursion around Boston, with a shore dinner, and, on Wednesday evening, a banquet at the Hotel Vendome.

The Ladies at the Convention.

At least seventy-five ladies accompanied the delegates, and were splendidly entertained by the following committee of the ladies of Boston: Mary A. Sunergren, Addie F. Blanchard, Grace A. Wright, Augusta K. Burbank, Annie L. Burbank, Ella F. Bowker, Ruth Tripp, Ella F. Robinson, Lily B. Graves, Annie F. Dunbar, Margaret E. Folsom, Caroline S. Kilburn, Anna T. Doran, Mabel M. Peters, Mary H. Dempsey, Hannah E. Butterworth, Mary J. King, Ursula C. Blaikie, Magdalene Hendry, Fanny R. Sylvester and Mrs. F. E. Clark.

THRILLING AERIAL ADVENTURE.

A flea and a fly in a flue
Were imprisoned; now what could they do?
Said the fly, "Let us flee."
"Let us fly," said the flea.
And they flew through a flaw in the flue.
— *Dumb Animals.*

THE KIND FATHER USED TO MAKE.

Mr. Newlywed — I wish you could make the bread mother used to make.

Mrs. Newlywed — I wish you could make the dough father used to make.— *Ex.*

Machine Composition

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Correction.

In this department of the May issue typographical errors caused us to say that "George" A. Righter's new book, entitled "Mixing Printers' Metals," sold at $5 a copy. This last word on the subject of printers' metals is sold by The Inland Printer Company at $1.50, and its author's name is Guy A. Righter — not George A., as stated in the review. It seems to have been a case of "bunching" the errors, but we trust that author and readers will overlook it on our promise to be more careful in the future.

Matrix Bent by Distributor-screw.

A Tennessee operator encloses a new matrix with its upper front ear bent, and writes as follows: "(1) Am enclosing you a matrix which was caught and bent by the distributor-screw. Can you give me cause and remedy for same? Have just replaced worn upper front rail of distributor-box, and the lower ear of the smaller matrices seems to get a thread ahead of the upper ears and stop the distributor and bend the matrices. Could this be due to lower screw being timed wrong, as it only occurs occasionally? (2) Am also having trouble with metal, due to the use of a gasoline burner which gives very uneven temperature, as it has no governor. Could a pot-governor be put on a gasoline burner? (3) Could hot metal give back squirts sufficient to stop machine if mold is true and lock-up is square? When my metal gets too hot I get one squirt after another which stops the machine, and when the flame is turned down just a fraction it sputters and goes out. (4) What is the remedy for the first elevator going up with a bang? Have adjusted the four slide-screws in front, which remedied it temporarily but not permanently."

Answer.—(1) It is quite unusual to replace only one distributor-box upper rail. You should put in two new rails instead of one, as wear occurs on these rails uniformly where the upper ears have contact while they are raised by the matrix-lifter. We believe you will have no further trouble with thin matrices bending if you put on a new back rail. The lower distributor-screw, if timed wrong, will cause all matrices to hang out of a perpendicular position, so we judge it is not timed wrong if this occurrence is only occasional. The front ear of the matrix shows damage on the upper corner of the front ear where it was caught by the point of the thread of the front screw. Examine the clearance between the lower end of the inclined part of the top rails and the matrix ear as they are lifted. At this point you should not have less than one-thirty-second of an inch. Where it is less, adjust by the screw in the cam-roller lever. (2) In order to obtain proper results you should control the temperature by observing the difference between hot and cold metal as shown by the appearance of the slug. You can not use a pot-governor with gasoline. It is quite possible that your trouble is not due to hot metal, but rather to an accumulation of metal on the mouthpiece, due to low temperature. Have your burner under control, so that it will give a steady blue flame, and clean the mouthpiece and back of the mold. Keep the metal to uniform height in the pot, and while working look occasionally at the foot of the slug. If it shows a smooth bottom instead of showing the marks of the jets and cross-vents, stop at once and draw the disk out and see if metal has accumulated on the mouthpiece. Wipe it off and increase the temperature slightly and continue this treatment for a time. If the lock-up is correct you should have no trouble from back squirts by having the metal a trifle too hot. A thermometer will enable you to keep the temperature to the proper point. This you can procure from the Mergenthaler Company. A test of the lock-up between the mouthpiece and the mold should be made if no relief is obtained by having the temperature at proper point. (3) Back squirts will occur from cold metal, even though a test may show a correct lock-up between the mouthpiece and mold. (4) The first elevator will often seat in the top guide with a bang when the gibs are set wrong and where the top of the duplex-rail levers require lubrication. Keep the front side of the intermediate bar lubricated with dry graphite, and also the top outside parts of the duplex-rail levers. This will enable the elevator to seat with less resistance. Remove the duplex rail occasionally and rub graphite on both sides to lessen the friction. When you set the first-elevator gibs they should allow the minimum play between the right edge of the jaws and the ends of the spaceband and the line-intermediate channels. About .005 of an inch is the maximum space at this place. Keep the slide properly lubricated, so it will have freedom of action.

Faces Pull Off of Slugs.

A Western correspondent writes: "A little assistance from you just now would be very much appreciated. I am having some trouble with the face of slugs, which I have never experienced before. The slug is solid, all right, but letters here and there, sometimes two, or even the words 'at,' 'the,' etc., are pulled up. It is liable to occur on most any letter. The character is not sunken, but has the appearance of being 'pulled up,' or 'picked up,' and the slugs are solid. My lock-up seems O. K., but in spite of what I can do the letters pull away from the face of the slug. Please advise me in detail at once, and I will greatly appreciate your kindness. I will advise you of results so as to be of assistance to some other wayfarer. Have you a late book on the models 8 and 9? I already have two of Mr. Thompson's very valuable books, and if there is a new one on the market, giving detailed descriptions of the new models, would like to have it."

Answer.— Note the characters that are causing the trouble and assemble them in one line together — that is,

all " e's " together — and recast a number of slugs. Before discharging the line take a proof of the slugs or examine the face to determine the location of the matrices that cause the defects noted. You should then take out such matrices, as they are defective. It would have been better had you sent a slug for inspection. There is no book at present on the later models, but when these are treated in " The Mechanism of the Linotype " it will be announced in THE INLAND PRINTER.

Metal-pot and Keyboard.

A Canadian operator writes: "(1) I have been having trouble with plunger for a considerable length of time, not resulting in anything serious. I have managed to work along, but would like if you could advise a remedy for the trouble. I was advised once to take out as much metal as possible and pour oil in the well, working the plunger up and down. I then filled the pot up again and skimmed the metal, but it did not remedy the trouble. The trouble to which I refer is caused when the plunger is coming up after casting a line. The plunger makes a thud, more especially if the pot is a little full and the metal a little cold. I find after repeating several lines in succession that it will work without any noise for five or ten minutes. It never makes a noise when metal is low. Both holes in the well are open, and the plunger is in good shape. Could you please advise a remedy? (2) Also, I am having trouble with keyboard-cams. Sometimes when I touch a key the cam drops on keyboard-roller and refuses to rotate, and sometimes when I touch a key it will not respond with a matrix, the cam not rotating. At other times the matrix will stop on the back pawl and will not come down until I touch the matrix."

Answer.—(1) We judge that the noise or thud you note is caused by the pot mouthpiece as it breaks away from the slug and not from the plunger rising. This thud is due to the forced separation of the mouthpiece from the slug, the jets being of sufficient strength to prevent the pot retreating freely. To remedy this trouble you may increase the heat of the metal slightly. If you would have the plunger work freely, procure some mutton tallow and put it in the well. Add an equal amount of graphite and place the plunger in and run the machine. If the hole on the side of the well is not open it should be cleaned out with the end of the pot-mouth wiper. This should remedy your trouble. If the plunger in rising causes the machine to slow up, you may remove the clutch-spring and stretch it. This added stress will overcome the resistance offered and will remedy the evil. (2) The cam that fails to turn when it falls on the roll may be dry on its pivot, or the roll may be too smooth. Remove the roll and roughen it with the coarsest sandpaper. Remove the offending cam and put a drop of clock or watch oil on its pivot. This should prevent further trouble. If a keyrod remains up, take hold of the rod-spring hook and move the rod up and down, and note if it works as freely as it should. If it does not it may be caused by the verge binding. This can be determined only by examination.

Setting the Assembler-finger and Vise Automatic.

A Philadelphia operator, who does not sign his name to his query, seems to have considerable difficulty in understanding how he should set his assembler-finger. We have equal difficulty in understanding some of the questions he asks. The letter in part is as follows: "(1) You say to set assembler-finger about one thin space less than vise-jaw. Do you measure from inside the pawl to the assembler-finger or from star-wheel to the assembler-finger and send in lines that do not stop the star-wheel? (2) You said that when two spacebands are driven up in a line to full extent they will expand sufficiently to justify a line tightly. Will three or more spacebands be sufficient to justify a tight line also? (3) I have also oiled the justification-rods and the roller of the slug-lever, as I found it gummy, and that when I wished to send in a line with about eight bands, that was not tight, the slug-lever, when elevator dropped to first position, jerked when it went forward, but when I oiled the rods and roller on slug-lever it worked good. Do you think that was another cause of biting the lower ears as in sample enclosed? One operator told me that when the slug-lever jerks then you know a tight line has been sent in. Is that right? (4) How can you tell when metal is hot or cold? What is it when the slug is spongy on the body, or face a little chilly? "

Answer.—(1) The distance must be gaged from the star-wheel when setting the assembler-slide finger. (2) If two spacebands will justify a line which is set full enough to stop the star-wheel when the assembler-finger is set a thin space short of the full measure, three or more spacebands in the line will justify it if set less full. In other words, the more spacebands in a line, the less full it need be set. (3) A jerky movement of the controlling-lever may indicate that the vise-automatic stop is not set properly. A tight line should automatically throw out the clutch and stop the machine. In your machine, probably, the automatic dog partially engages the stop-rod pawl, but slips over it and allows the mold-disk to come forward and pinch the ears of a tight line of matrices. Raise the front adjusting-screw in the first-elevator head a trifle. (4) Hot metal always produces a good face but a poor body; cold metal a poor face but a solid body.

Recasting Book Headings.

A Missouri operator writes: " I have several hundred heads for books to cast each week. These heads are in small caps — twenty-four ems measure — and include the folios. I have been setting them on two slugs. Can you suggest a better way? "

Answer.— The following plan will be an easy way so that there will be but one setting of the line. Set the line in the usual way and center it; at each end of the line leave three figure-spaces so that they may be removed to accommodate the figures. If the even numbers are set first, move out the yielding finger in the elevator-jaws, and after the elevator reaches normal position the figures may be withdrawn and others substituted quite easily without opening the vise. When recasting lines carrying the odd numbers, it will facilitate matters to remove the line-intermediate channel, as it will allow access to the right end of the elevator-jaws and make it quite easy to withdraw and substitute the matrices for the various folios.

Recent Patents on Composing Machinery.

Ejector Blade.— H. Petersen, Minneapolis, Minn., assignor to Linograph Manufacturing Company, Minneapolis, Minn. Filed May 1, 1911. Issued May 14, 1912. No. 1,025,993.

Typecaster.— John S. Thompson, Chicago, Ill., assignor to Thompson Type Machine Company, Chicago, Ill. Filed December 5, 1907. Issued May 14, 1912. No. 1,026,185.

Cancelling Device for Paper Perforators.— H. Drewell, Charlottenburg, Germany, assignor to Schnellsetzmaschinengesellschaft M. B. H., Berlin, Germany. Filed December 9, 1908. Issued May 14, 1912. No. 1,026,243.

Slug Mold.— A. W. LeBoeuf, Woonsocket, R. I., assignor to Electric Compositor Company, New York city. Filed May 28, 1912. Issued May 28, 1912. No. 1,027,551.

Spaceband Buffer.— W. M. Rapp, Philadelphia, Pa., assignor to Rapp-Wagman Manufacturing Company, Philadelphia, Pa. Filed August 17, 1910. Issued May 28, 1912. No. 1,027,566.

Linotype Machine.— H. Drewell, Charlottenburg, Germany, assignor to Schnellsetzmachinengesellschaft M. B. H., Berlin, Germany. Filed July 28, 1910. Issued May 28, 1912. No. 1,027,826.

Mold.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York city. Filed April 2, 1910. Issued June 4, 1912. No. 1,028,137.

Typecasting and Composing Machine.— E. B. Barber, Brooklyn, N. Y., assignor to International Typesetting Machine Company, New York city. Filed May 31, 1910. Issued June 4, 1912. No. 1,028,660.

Pressroom

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Offset Press Plates.

(1211) The Interstate Map Company, of Newark, New Jersey, submits a four-page circular letter produced on the Potter offset press from plates made by the American Reproduction Company, of Newark. The circular shows a number of half-tone illustrations in fine screen, also a fashion-plate with a metzograph screen. Samples of type-work with half-tones are shown to good advantage. The selection is intended to show the inroads the offset printer may make into the fields previously controlled by the typographic printer exclusively. From this display it would seem that it is all in the plate. The various plates of relatively fine screen and the type-pages print with equal legibility. With half-tone plates similar results could not be produced on a type-press owing to the nature of the stock used. And to think that vignette and square half-tones, outline plates and solids are printed without make-ready! Also plates requiring heavy inking may be juxtaposed with half-tones with the most delicate high lights, and yet no ill effect is noted. Verily, the typographic printer has troubles ahead from the offset press.

Illustrated Book from India.

(1212) The *English Mail*, of London, an Anglo-Indian weekly newspaper, sends us a copy of "Old and New Bombay," an illustrated book with paper cover. This interesting bit of printing is 10½ by 14½ inches in size, and was printed at Caxton House, Bombay, India. The pictorial selections are not up to the American standard of half-tone printing, but possibly climatic conditions have some bearing on the work. There are 133 pages of letterpress and half-tone plates, many being full-page illustrations. The illustrations depict scenes in and about Bombay, making the book an interesting souvenir. Portraits of officials and clericals of old, as well as the more modern, Bombay appear in profusion. Aside from the offsetting, and the smudgy look of some of the plates, the presswork is good. This may be due to the inking from moist rollers, as we are led to believe that during certain seasons the air is hot and heavily laden with moisture, which condition is not conducive to high-class presswork. Excepting for the foregoing objection the work is a pleasing example of printing from the Orient, and the Messrs. Claridge, of Caxton House, have every reason to feel proud of their product.

Rollers Melting

(1232) A Pennsylvania printer writes: "(1) What will prevent rollers on a cylinder press from melting? (2) I had a recipe for cleaning half-tones, the principal ingredients of which were alcohol and potassium, I believe. As it has been mislaid I would like you to give recipe, with proper proportions."

Answer.—(1) There are several causes for rollers melting. The principal one is using winter rollers out of season. You should have your summer rollers in use now, or at least ordered and seasoning for use when warm weather comes. Summer rollers will melt when the press is run high speed, owing to the friction induced by vibrators and plate. The remedy is to reduce the speed. Several years ago we suggested the advisability of having an electric fan arranged to direct cool air on the rollers and plate, thus radiating much of the heat. This plan is in use in some large plants. Having the rollers set too tight against the vibrators will cause them to soften and finally result in melting, if used continually, unless at a low speed. (2) One of the best solutions for cleaning half-tone plates, either copper or zinc, is equal parts of spirits of turpentine and crude carbolic acid. It will not harm the plate, even if left on over night, as may be necessary where ink or verdigris is caked on the surface. Any acid that will bite the metal should not be used except in a diluted form, then rinsed off. We are not in possession of the recipe you refer to. A good solution for cleaning engravings is made by J. Frank Johnson, Battle Creek, Michigan, who will furnish particulars on request.

The Effect of Water on Roller Composition.

(1213) A Springfield (Mass.) pressman asks the following questions: "(1) What effect will water have on composition rollers? (2) Is potash injurious to composition rollers? (3) Is potash or ammonia injurious to half-tone engravings when used to remove dried printing-ink? (4) How many sizes of cylinder presses does the Miehle Company manufacture, and what are the dimensions? (5) How is the size of a cylinder press determined?"

Answer.—(1) As roller composition is principally glue—an animal jelly—it is greatly affected by water. Glue or gelatin has an affinity for moisture, and, as a constituent of roller composition, absorbs moisture in proportion to the amount of glycerin combined with it. The immediate effect of water on the surface of a roller is to cause it to swell. The after-effect is to render the surface less resistant to the pull of inks. An old roller that has lost its resiliency, owing to the evaporation of part of the moisture, is given new life temporarily by sponging the surface with cold water. The gelatin absorbs sufficient moisture to soften the roller, and hence it takes and gives off the ink to better advantage than when its surface is hornlike. Stale beer is an old-time remedy for reviving hard rollers. (2) Potash solutions, such as printers' lye, are very injurious to composition rollers. This is especially true if the lye is used in full strength in any considerable quantity on the surface of the roller. If you desire to test the relative actions of water and lye on roller composition, cut two small cubes of roller composition and place one in a glass of water, the other in a similar quantity of normal-strength lye. You will notice how vigorously the lye acts on the composition by an examination of the cube after a prolonged soaking. (3) Lye and ammonia will not harm copper or zinc plates, if they are

properly rinsed after removing the dried ink. Wash off with benzin after using the lye. (4) The Miehle Printing Press & Manufacturing Company, of Chicago, makes six styles of presses, in nineteen sizes. These presses range in bed dimensions from pony No. 1, 26 by 34 inches, to No. 7-o, a high-speed book and job press, 51 by 74 inches. (5) The printing surface lengthwise of a cylinder press bed is determined by the length of the rack-frame which drives the bed. This rack-frame is driven by what is known as a star gear. The width of the bed crosswise is determined by the distance between the bed-bearers. On a pony press having a bed area of 26 by 34 inches the type-matter will have dimensions of 21 by 30 inches. The proportion will vary on larger presses. Through the courtesy of C. I. Mansur, of the Miehle Printing Press & Manufacturing Company, we are able to furnish the data given in answer to the last two questions.

Tin-plate Printing.

(1214) Henry Drouet, of the Regina Company, New York, writes in substance as follows regarding tin-plate decoration: "To obtain the best results in tin-plate decoration there has been nothing yet found to equal the offset press. The American Tobacco Company, of Baltimore, Maryland, and other large concerns are producing excellent results in tin decoration by the use of this machine. Your reply to query No. 1202 seems incomplete, as it furnishes little or no information concerning the process, hence this letter."

We plead guilty to the charge and will describe in a general way the method of producing decorated tin. In the first place tin plate may have no tin on its surface at all, and in many lines of work it is the ordinary steel plate, which uncoated, looks similar to common stovepipe plate, and it varies in thickness and ductility according to its ultimate use. The plate used by Chicago packers and others for lard and meat containers is real tin plate, being coated on two sides with tin. Steel plate is coated with white or colored pigment, as the case demands. Some lines of work require double coating and some single. The double-coated plate has the smoothest surface. The coating may be glossy or mat. This latter finish is quite like eggshell-finished paper. The coating of the plates with pigment is not an essential part of tin-plate decoration; it is used principally where the plain steel plate is used, owing to the necessity of protecting the surface from moisture, and possibly because the surface of the steel plate does not offer proper contrast for decorative purposes. The tin plates are fed between two cylinders from a feed-board placed at a suitable angle. The lower cylinder has a rubber blanket that receives a transfer from the stone on the bed of the press. The transfer is picked up by the plate from the rubber blanket, owing to the pressure imposed by the upper cylinder. A rotary style of offset machine is also used for tin-printing. The inks used in tin-printing carry the maximum of color power, differing materially from ordinary printing-inks, which are usually combined with a base. These inks must dry on the surface, and to make the product withstand handling and manipulation in the stamping-press, the sheets are stoved. This operation consists in placing the freshly printed tin sheets in a specially constructed oven, where they remain from twenty minutes to one hour in a temperature ranging up to 250° F. Air-drying is also resorted to, but this method requires considerable space, and the rooms must be practically dustproof. Stamping presses are used for forming the decorated sheets into articles of various utilities, such as tiny salve-boxes, stoppers for beer and other bottles, talcum-powder boxes and other articles commonly used. At this time, when cedar for cigar boxes has become scarce, cigar manufacturers are using decorated tin plate for cigar receptacles. The use of decorated tin plate is becoming broader, which threatens the total extinction of certain lines of typographic printing.

Imperfect Register in Small Labels.

(1215) Submits a finished label 2¼ by 3 inches, printed in maroon, salmon, gold and black, and is embossed. The register is well-nigh perfect in this specimen. Also several sheets of this label, thirty-two up, are sent for inspection. The register is close, but not perfect. In the following letter the pressman tells his troubles: "Under separate cover I am sending you three sheets of the enclosed label, the same being run thirty-two up. I am having trouble with the register, and would like to get your opinion. The sheets have been run at first from the black, which is the embossing die, then the red, which prints in maroon on the label itself. The plates are made in strips of four, as I am showing you in the sheet. In starting, the plates were nailed on a wooden block and each succeeding form worked in the same way. The embossing dies were the first form, being put on a ——— press. After spending a day on it I was obliged to send for a machinist to look the press over. The machinist went over the entire press, going as far as putting on a new gripper bar and tumbler, but the result was the same as before. The plates were then taken off the wooden block and glued on to an iron block. The block was below type-height. In building it up I used two sheets of tin and a sheet of six-ply cardboard and was able to get the form to register, and accordingly run my strike sheets. Next I put up the maroon plates and inked up in red, and found I could secure a perfect register on the red itself, but in trying to strike in I got the result shown on the enclosed sheets. This is not due to the feeding, as both colors have been run through twice. I have gone over the press carefully, such as setting my guides, grippers, drops and bands, but without success. I have since taken the form off and put it upon a ——— press, and have secured better results, but have not been able to get away from this variation. The speed of both presses had been lowered to about 1,100. The paper is of a good quality and has been laid out a few weeks. Both colors were run on the same day. In adjusting the bands I used as many as I could."

Answer.— We believe you would have better results if the plates were mounted on solid bases that would give type-height without the disturbing influence of tin and cardboard beneath the block. Still we believe that the fault does not lie wholly here; possibly the stretch or draw in the paper may have something to do with the trouble. The presses you refer to can be made to give perfect register if no extraneous influence is allowed to disturb working conditions. The proper mounting of the plates is a prime essential; there should be no yielding material under the plates. A six-ply card may yield sufficient in the course of an extended run to affect the register, as it must be very close. For this reason the minimum of yielding matter, if at all necessary, should be used beneath plates. You state the stock was seasoned for several weeks. The nature of this stock suggests to us that this is a very short time for seasoning, especially if variable weather is encountered for the period. From our meager knowledge of the situation we would lay blame to one of two causes, or to a combination of the two, namely: the way the plates are mounted; or to the variable factor in the stock, the stretch or draw, due to hygroscopic changes in the body of the paper. We believe the fault will not be found in the presses, but rather in the other disturbing factors mentioned.

Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade. All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

The Monoline.

(1216) "Kindly give us the address of the company that makes the Canadian Monoline."

Answer.— The Monoline is no longer manufactured, having been bought over by the Mergenthaler Linotype Company.

Campbell Two-revolution Press.

(1221) "Will you kindly give us the factory address of the manufacturer of the Campbell two-revolution press?"

Answer.— The Campbell Press Company, Taunton, Massachusetts.

Automatic Card Printing-presses.

(1227) "Will you kindly send me the address of some firm selling an automatic card printing-press?"

Answer.—Automatic Printing Press Company, 216 South Jefferson street, Chicago; Buffum Tool Company, Louisiana, Missouri.

Removing Printers' Ink from Paper.

(1234) "Will you please tell me if there is anything that will take out printing-ink from paper?"

Answer.— We are unable to give you any help in this matter. The only method we know of is by erasure, and this applies only to heavy ledger paper.

Loose-leaf Binder for Three-on Bank Checks.

(1237) "What firm or firms manufacture a loose-leaf binder for three-on bank checks; also binders for single checks? I wish to furnish these binders to my customers."

Answer.— Irving-Pitt Manufacturing Company, 411 East Eighth street, Kansas City, Missouri.

Society and Lodge Pins.

(1226) "Please give us the address of some parties who make society and lodge pins; also the address of Whitehead & Hoag."

Answer.— The largest dealer in society and lodge pins in Chicago is Charles Winship & Co., 705 Masonic Temple. The address of Whitehead & Hoag is Newark, New Jersey.

To Thicken Pad-ink.

(1224) "Will you kindly inform me if you can what is used to make the body, or to thicken, pad-ink used with rubber stamps? Also would like to know the address of *Printers' Ink*, the advertising journal."

Answer.— Glycerin is generally used to thicken the body of ink for rubber stamps. We submit the following recipe for rubber-stamp ink: Anilin (any color), 90 grains; water (boiled), 1 ounce; glycerin, ⅛ ounce; white sugar, ½ teaspoonful. To the anilin add ⅛ ounce of alcohol and allow it to stand in a stoppered bottle, then pour in the water, to which the sugar has been added, and shake until dissolved; add glycerin. *Printers' Ink* is published by the Printers' Ink Company, 12 West Thirty-first street, New York city.

Hoag Rapid Press.

(1236) "In the December (1905) issue of THE INLAND PRINTER appeared a description of the Hoag Rapid Press. I would like to get the address of the firm making this press."

Answer.— The Hoag Rapid Press Company has an office in the Pacific building, San Francisco, California. We do not know that the press is on the market.

"Photo-Engravers' Bulletin."

(1230) "Can you give us the address of the publishers of the *Photo-Engravers' Bulletin*, publication of which, we are told, was begun August, 1911?"

Answer.— The *Photo-Engravers' Bulletin* is published by the International Photo-Engravers' Association, and printed by the Gage Printing Company, Battle Creek, Michigan. Louis Flader is editor-in-chief, with George Bridgden as business manager. E. W. Houser, Fred W. Gage and L. B. Folsom are associate editors.

School of Presswork.

(1223) "Would you kindly inform me if there is a school of training on job presswork? Is there one in Canada, and if not, could you give me the addresses of any in the States?"

Answer.— We do not know of a Canadian school for training pressmen. The International Printing Pressmen and Assistants' Union has established a technical school at its international home, Rogersville, Tennessee. The School of Printing, 1500-1600 East Michigan street, Indianapolis, Indiana, also gives instruction in presswork. F. O. Climer is the director of the latter institution.

French and German Typefounders.

(1235) "Would you be kind enough to furnish us with the names of two of the foremost French typefoundries, also two of the German typefoundries? Possibly you could learn, through the local representative of the Smith Premier agency, of American firms using the company's French and German typewriters with the modified characters."

Answer.— Paris, France: Piegnot & Fils, 14 rue Cabanis; Deberny & Cie, 58 rue d'Hauteville; Chaix & Cie, 128 rue de Rennes; Berthier & Durey, 19-21 rue Boissonade; Maurice Doublet, 56 ave d'Orleans; Fonderie Caslon, 13, rue Ste. Cecile. Germany: Ludwig & Mayer, Frankfurt a. M.; Schelter & Giesecke, Leipsig; D. Stempel, Frankfurt a. M.; Wilh. Woellmer, Schriftgeisserei, Berlin, S. W.; Genzsen & Heyse, Hamburg; Bauersche Geisserei, Frankfurt a. M.; Julius Klinkhardt, Leipsig. In regard to the

modification of typewriter characters for use in French and German, the Smith Premier Company informs us that it equips its machines with such modified characters. For full particulars write the Smith Premier Typewriter Company, Detroit, Michigan.

Offset-press Manufacturers.

(1218) "Will you please be kind enough to give us the names of three or four manufacturers of the offset press?"

Answer.— Fuchs & Lang Manufacturing Company, 29 Warren street, New York city; Hall Printing Press Company, Dunellen, N. J.; Harris Automatic Press Company, Niles, Ohio; A. H. Kellogg & Co., 409 Pearl street, New York city; Mann Lithographing Company, 41 Park row, New York city; Potter Printing Press Company, Plainfield, N. J.; Walter Scott & Co., Plainfield, N. J.; R. Hoe & Co., 504 Grand street, New York city.

Continuous Feeder for Wire Stitcher.

(1233) "I understand that there was once advertised in your magazine a continuous-feeding mechanism for a wire stitcher. I am interested. Will you kindly give me the address of the builder? I should like also the address of the maker of the continuous direct-feed trimmer said to be used by Sears, Roebuck & Co."

Answer.— The continuous feeder for stitcher is made by the Christensen Machine Works, Racine, Wisconsin. The J. L. Morrison Company, of New York and Chicago, is selling agent. The continuous direct-feed for a trimmer is made by James Rowe, 444 South Jefferson street, Chicago.

Attaching Dies to Plates.

(1220) "Kindly put me in touch with some manufacturer of the adhesive soap used for fastening plates and dies to die plates."

Answer.— We do not know where you can procure this, but would suggest the following as a substitute: Take a piece of thin manila or bristol board, brush each side with flour paste and put the card between the parts you wish to attach together. Place both under pressure in a letter or other press for about one hour — longer if possible. You will find that this method will hold the two plates firmly together.

Embossed Program Covers.

(1217) "We write to inquire if you can give us the address of a concern in the city of Chicago who can furnish us with embossed program covers suitable for commencement exercises."

Answer.— Review Printing & Embossing Company, 501 South Dearborn street; Chicago Embossing Company, 126 North Union street; Kennedy Embossing Company, 610 Federal street; Western Embossing Company, 301 West Indiana street; Western Engraving & Embossing Company, 220 South State street; William Freund & Sons, 20 East Randolph street; John B. Wiggins Company, 63 East Adams street.

Embossing.

(1229) "Can you give us information regarding the grade of embossing as per sample herewith enclosed? We would like to know the process for doing this class of work, and the manufacturers or dealers who furnish supplies, type, etc."

Answer.— The specimen is produced on an embossing and die-stamping press from a steel die. This work requires special plates, the press being different from the ordinary printing-press. There are a number of these machines made. The following are among the best: Auto Falcon & Waite Die Press Company, 345 Broadway, New York city; C. R. Carver Company, Twenty-third and Clearfield, Philadelphia, Pa.; Modern Die & Plate Manufacturing Company, Belleville, Ill.; United Printing Machinery Company, 246 Summer street, Boston, Mass.; Louis Dejonge & Co., 71 Duane street, New York city; A. R. King Manufacturing Company, Kingston, N. Y.; H. Hinze, Tribune building, New York city. The foregoing firms can supply you with all necessary equipment.

Glue for Putting Gold Leaf on Celluloid.

(1228) "The firm that I am employed by is putting in a hot embossing press to do its own work. Most of the work will be gold leaf on celluloid. I am in charge of the printing department, so this work will fall on me. I have no experience in this line, so I thought I could get a little information from you. What I want to know is what kind of glue is used to make the gold leaf stick to the celluloid. If it is made special, where can I buy it; or if you know of a good mixture, I would be very thankful to you if you will give it to me."

Answer.— The application of gold leaf to celluloid is accomplished by using a special size or varnish. This you can obtain from your inkdealer.

Correspondence Schools in Estimating.

(1222) "Will you kindly send us the name and address of a company, which you consider the best, conducting a school of correspondence instruction for estimating in all kinds of printing, blank-book manufacture and edition or book work?"

Answer.— Under the direction of the Ben Franklin Club of Milwaukee, the University of Wisconsin, at Madison, is conducting such a correspondence course. The School of Printing, 1500-1600 East Michigan street, Indianapolis, Indiana, and the *Master Printer*, Philadelphia, also give correspondence instruction in estimating. As estimating schools are something new and the institutions here mentioned have but recently established estimating courses, we do not care to hazard an opinion as to which is the best.

Rubber-type Manufacturers.

(1225) "Will you please give me the address of rubber-type manufacturers from whom I can buy type in quantities? I am manufacturing a small press for all kinds of type."

Answer.— Superior Rubber Type Company, 260 Fifth avenue, Chicago; Swisher Manufacturing Company, 111 South Clinton street, Chicago; J. F. W. Dorman Company, Baltimore, Md.; Smith Manufacturing Company, 293 Main street, Springfield, Mass.; Fulton Rubber Type Company, Elizabeth, N. J.; W. A. Force & Co., 59 Beekman street, New York city; Robert H. Ingersoll & Brother, 51 Maiden lane, New York city; B. B. Hill Manufacturing Company, 1020 New Market street, Philadelphia, Pa.

Advertising Record for Foreman.

Answering Question No. 1032, in our March issue, Frank Reed, editor of the *Daily Breeze*, Taylorville, Illinois, writes THE INLAND PRINTER as follows:

"In your March number, Question Box No. 1032, I see a query which it gives me pleasure to answer. The question is in regard to an advertising record for a foreman. For years we had been beset with the same troubles that beset the trade, until we became acquainted with, and adopted the use of, Bolen's Ad.-record Schedule, published by J. F. Bolen, a printer of this city. Since the use of this schedule in this office we have experienced no trouble whatever in settling with the most exacting patent-medicine

advertisers, and we can cheerfully recommend the book to publishers and foremen in daily offices of a circulation of from one to twenty thousand. A postal-card request to J. F. Bolen, Taylorville, Illinois, will bring a copy of his Ad.-record Schedule for 1913."

THE SUBJUNCTIVE MOOD AGAIN.

I note with interest Doctor Sterrett's letter in *Printers' Ink* of March 28, alleging the grammatical accuracy of the phrase (in Postum advertising) — "If coffee don't agree," etc. His contention is that it is justified because, "as there is a doubt expressed, the proper mode, the subjunctive, is used."

Marshall T. Bigelow, in "Mistakes in Writing English," (p. 30) says, relative to "The Subjunctive Mood":

"Where a *future* contingency, or doubt or indecision, or a wish, is expressed, the verb should be in the subjunctive mood . . . but where a conditional circumstance which is not future is expressed, the verb should be in the indicative — as, 'If he *know* [knows] the way, he does not need a guide.'" (The word in brackets is the correct one.)

Bain's Higher English Grammar" (written by Dr. Alexander Bain, Professor of Logic in the University of Aberdeen) says:

"As *futurity* is by its nature uncertain, the subjunctive is extensively used for future conditionality. . . . When the conditional clause is *affirmative* and *certain* the verb is *indicative:* 'If that is the case' (as you now tell me, and as I believe) 'I can understand you.'"

Josephine Turck Baker, in "The Correct Word — How to Use It" takes a like view.

The Postum advertising is addressed to people with whom coffee's failure to "agree" is not a matter of future uncertainty but of present fact. The authorities cited above prescribe the indicative in such a case — which would rule out "don't" in favor of "doesn't."

The examples cited by Dr. Sterrett himself sustain this view rather than his own. Here are three of them:

"If he remain, he will hear some good music. If he go before nine, he will miss it."

"If he come, I will see him. If he do not (don't), it will not matter.

"If it rain, we shall not go out. If it do not (don't), we expect to have a pleasant ride."

An examination of these shows clearly that futurity is implied in each of them. "If he remain" — but he may not remain. "If he come" — but he may not come. "If it rain" — but it may not rain. No one would dispute the correctness of the subjunctive mood in such cases. As I have said, however, the advertising of Postum is intended to sell that article to people whose present and existing experience seems to be that coffee does not "agree" with them. Hence the approach to them is distinctly on the "Do it now!" basis. The plural under discussion is practically this: "In view of the fact that coffee agree with you"; or, "In case you are one of those with whom coffee —— agree." Of course the blank should be filled with "doesn't."

However, there is little wonder at any one being puzzled by the subjunctive mood. Already scholars have advocated its complete abolition, urging that the indicative be used instead of it in all cases; and no voice has been raised in opposition, apparently.

For my part, I wish the gentlemen who are struggling so hard (and apparently so vainly) to reform our spelling would address themselves to the far easier task of getting scholars to agree upon at least the equality, in respect to "good usage," of the subjunctive and the indicative. This will come in time, no doubt, as the tendency is all that way.

If my friend Doctor Sterrett will organize the Association for the Slaughter of the Subjunctive Mood I am sure a good many of us will be glad to enlist under his banner.

Meanwhile, it's "If coffee *doesn't,*" please.—*Arthur Elliot Sproul, in Printers' Ink.*

ALBERT BAXTER KING.

Albert Baxter King, former newspaper man, prominently connected with the printing and stationery trade, and, at the time of his death, president of the corporation of Albert B. King & Co., manufacturers of bonds and certificates, died at his home in Brooklyn, on May 19, in his sixty-eighth year. In 1865 Mr. King became cashier of the



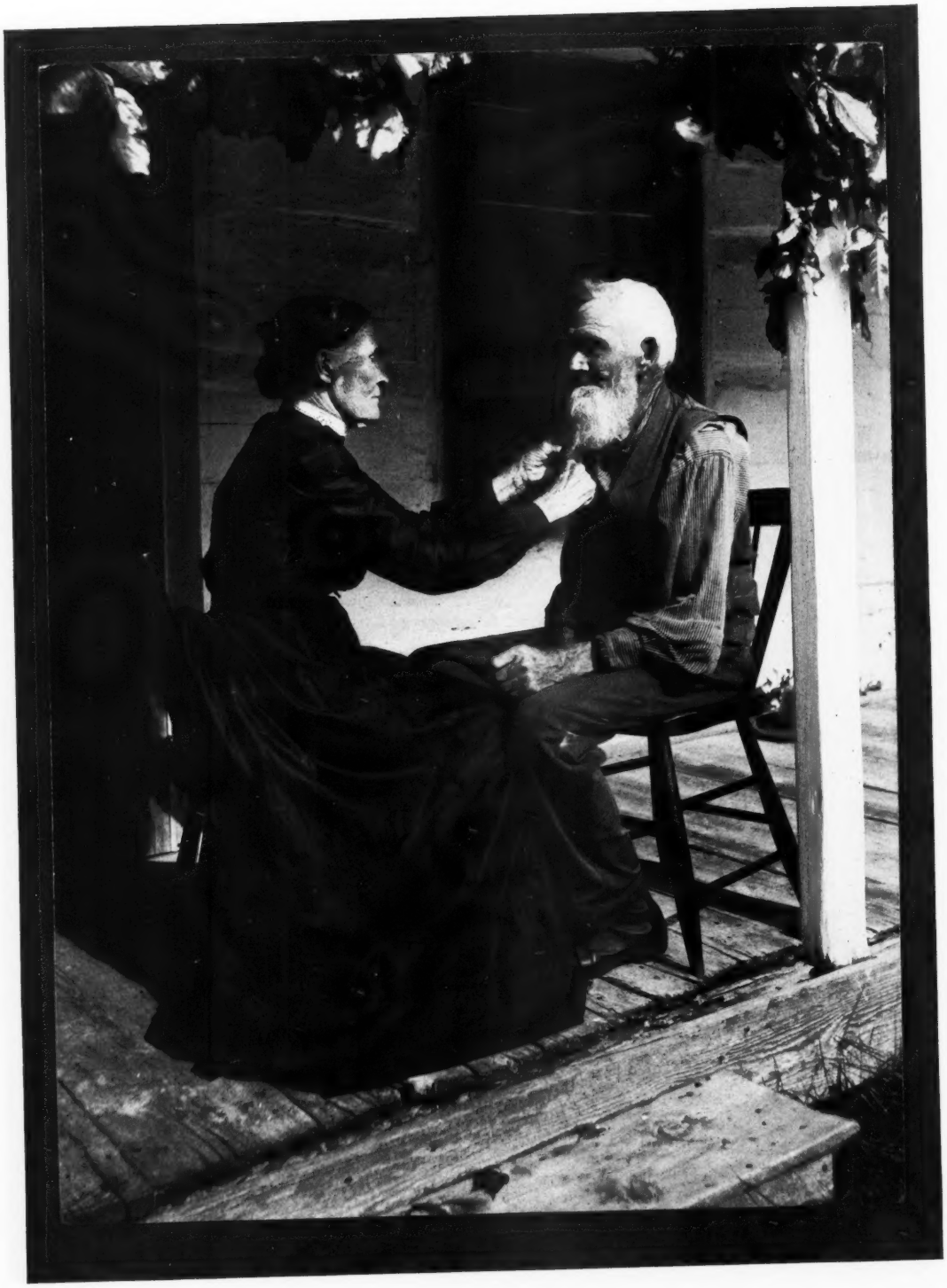
ALBERT BAXTER KING.

New York *Evening Post.* He was connected with that journal until 1881, the year that Bryant, Henderson & Godwin sold out to Henry Villard, at which time he was assistant to the publisher. Then he was placed in charge of the Evening Post Job-printing Office, of which he was manager until 1887, when he started in business for himself.

Albert Baxter King was the son of the Rev. Samuel and Mary M. King, and was the last survivor of a family of nine children. He was a man of strong character and independent thought, and had gained the esteem and good will of his fellow citizens, both socially and in a business way. He leaves a wife and three children.

GHEE — GEE!

Ghee, or clarified butter, which largely enters into the food of the natives of India, has risen in price from 4 cents to 20 cents a pound in the past twenty years. Consul Stuart K. Lupton, of Karachi, adds that at the higher price it is said to contain two-thirds of cocoanut oil.



PRUNING.

Photograph by R. R. Sallows, Goderich, Canada.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

First-class Ruler.

(1272) First-class ruler, twenty-three years of age, married, would like to get a steady position in the Northwestern States, or anywhere, if the work is guaranteed to be steady.

First-class Printer-salesman Wanted.

(1302) A first-class printer-salesman, who can get next and get the business in a good-sized, modern dividend-paying shop, is needed in a plant in the Northwest, equipped with monotypes and linotypes. Good man can have interest, if desired.

Knows All Phases of Country-newspaper Work.

(1303) An all-around printer of ten years' experience, thoroughly familiar with all phases of country-newspaper work, twenty-six years of age, would like position as foreman of newspaper office in town of 2,500 to 5,000 population. West or Southwest preferred. Temperate, efficient, reliable. Student of the I. T. U. Course of Instruction in Printing. Capable of taking entire charge of country-newspaper plant, including editorial work.

Cylinder Pressman of Wide Experience.

(1304) Young man with several years' experience in all the different branches of presswork, including the layout of work, make-up of forms, magazine and bookwork, and commercial work, would like to make change. Has been employed in some of the largest and best establishments in the East. Understands two-color presses, automatic feeders, and has worked on most every kind of flat-bed press made. Sober; married; union. Would not consider less than $20 a week.

A1 Proof or Copy Reader.

(1305) Proofreader who has had long experience with some of the best houses, and who is now holding a position that includes accurate copy-reading, wants to make a change. Would accept position as proofreader in first-class house, but prefers to take charge of preparation of copy before it goes to compositor. In this latter work, he believes he could effect a big saving to any institution where first-class work is required.

English, French and Spanish Linotype Operator.

(1306) Young man with about six months' experience on the linotype would like a position in some shop where he would be able to gain more speed and become a competent operator. Is willing to start at low wages, and go anywhere. Can set Spanish and French as easily as English. Present speed about three thousand ems an hour.

Chicago Plant for Sale.

(1307) A small printing plant located in Chicago, with equipment valued at $3,500, is for sale by owner, either whole or half interest, on account of the work being too heavy for one man of his age. Would like partner who would take an interest in everything the same as himself. Also publishes a weekly which has been in existence eighteen years. Rigid investigation invited.

Original, Quick and Correct Job Compositor.

(1308) Position is desired by a first-class job compositor. Quick, correct worker. Man of originality and taste. A1 designer and letterer. Able to work out attractive and up-to-date ideas. Reliable; sober; union. Familiar with German and English. Best of references.

Business Men Want Newspaper Man.

(1309) In a town of 5,000 population, in Georgia, there is one of the best opportunities for establishing a newspaper that one could wish. The proposition will be backed up by the town's best business men, and the right party can make good and have a job for life. It is a progressive little town, and the right kind of newspaper could do a world of good for it. This department will put interested parties in touch with those responsible.

Prosperous Newspaper and Job Plant for Sale.

(1310) Only plant in a large copper-mining camp in the West for sale. Ten thousand people. Fine climate. Plant now running to full capacity. Newspaper full of paying ads. Owner has other business, only reason for selling. Low price, easy terms.

Capable Estimator, with Practical Knowledge.

(1311) Young man, twenty-nine years of age, with twelve years' experience in the printing and binding business, with a knowledge of a most thorough system for estimating and cost-finding, would like to connect with some firm in the capacity of estimator. Thoroughly understands the printing and binding business, including blank-books, ruling and loose-leaf devices. Board of trade experience.

Young Pressman with Art Education Wants Opportunity.

(1312) Young man, twenty-five years of age, with five years' experience in presswork, possessing a good knowledge of art and photoengraving, would like an opportunity to "make good" in some branch of the printing business requiring such knowledge. Would like to submit samples.

Bargain in Job Plant in Sunny Climate.

(1313) In a town of ten thousand population, located in the fruit section of Colorado, there is an excellent opportunity for the party desiring to purchase a first-class job plant. The shop is in good shape, doing an unsolicited business of $250 monthly. Stock invoices $2,200. Can be bought for $1,500. Government to open a reclamation project soon. Ideal climate.

Manager, Superintendent, or Foreman.

(1314) Young man, twenty-eight years of age, with practical experience in all departments, including steel and copper plate engraving and printing, would like position as manager, superintendent or foreman, with opportunity for advancement. Four years manager of own plant; one year in charge of sales and cost departments of large plant in middle West; at present superintendent of modern shop with Auto-press equipment. Understands all modern methods, including cost systems. Good habits.

Book Review

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

Cost of Binding Materials.

A useful chart, showing at a glance the cost of all binding materials in any size blank-book and in various styles of bindings, ranging from a 100-page half-bound cap book to a 1,000-page double-royal, full-leather bound book, has been recently published by the Foote & Davies Company, Atlanta, Georgia. This chart should be of especial value to printers through the saving of time in computing cost of binding material. Price, $1.

The Rand-McNally Pocket Maps.

A copy of the revised 1912 edition of the Rand-McNally indexed pocket-maps and shippers' guides is at hand, and contains much valuable material. These guides are gotten up for each of the States, and contain a map showing the steam and electric railroads, comparative sizes of cities, etc., and accompanied by indexes which show the express companies doing business over each road. To the traveler, business man, tourist and student the Rand-McNally pocket-maps offer the most complete and accurate information of this character available.

"Net Worth and the Balance Sheet."

Every industry is to-day scrutinizing the matter of costs, and the printing trades are very deeply interested. In "Net Worth and the Balance Sheet," by Herbert G. Stockwell, C. P. A., the Ronald Press, New York, the student will find presented in a pleasingly clear and lucid style methods and principles of analyses that can not fail to be helpful and stimulating. Designed for business men and not for accountants, explaining in simple language what the balance-sheet stands for, how to get at the vital facts it contains, and how to determine from these the real condition of a business. Two hundred and eight pages. Half leather. Price prepaid, $1.50. May be obtained through The Inland Printer Company.

"Practical Applied Electricity."

In this electric age every man necessarily requires at least a bowing acquaintance with the principles of the mysterious force that we call electricity. The measurements and forces of electricity expressed in symbols are unmeaning to most men. In "Practical Applied Electricity," by David Penn Moreton, professor in the Armour Institute of Technology, and published by the Reilly & Britton Company, Chicago, the layman will find a reference-book of instruction in electricity admirably suited to his needs. The meaning and application of the symbols of the science of electricity are clearly explained, and problems and answers in electrical engineering are appended to each chapter. The work has 450 pages, 273 specially drawn illustrations, and 50 half-tones, diagrams and descriptions, 4½ by 7¼ inches. The regular edition is bound in black flexible leather, round corners, red edges, gold stamping on side and back. Price, $2 net; postage 10 cents extra. Engineers' edition is bound in black flexible leather with protecting flap and inside pocket; including 16 pages of blank paper for memoranda; gold edges, gold stamping side and back; silk headbands. Price, $2.50 net; postage 12 cents extra. May be obtained through The Inland Printer Company.

Bombay Government Diary.

The manager of Yervada Central Prison, Bombay, India, favors THE INLAND PRINTER with a copy of the Bombay Government Diary, annually issued by the government for the use of officials. This work is the compilation of the manager — Henry G. Skeen — and is a notable evidence of painstaking care. The staff of the Yervada Prison Press consists of 350 convicts, supplemented by a small number of paid workers. All machinery is electrically driven, and the output averages fifty million impressions yearly. The large number of workers have their efficiency reduced evidently by the great number of holidays. Each religion and religious sect in India has its holidays, and these are scrupulously respected by the government; so that, with this mixed force from one-fourth to one-half of the workers are inactive on a yearly average, figuring a full-time schedule.

A Valuable Book on Advertising.

In "Analytical Advertising" the author, W. A. Shryer, has presented the subject in a manner different from anything heretofore attempted. It not only discusses psychology direct from the advertiser's viewpoint, but gives actual results of real advertising, with names, dates, mediums, costs, profits and losses. In this way the book gives the advertiser a line on over 350 different publications of America, and the actual producing powers of this number of magazines and advertising mediums is made clear for each separate proposition.

The following topics are discussed in detail: Sensation, Attention and Attention Values, Association, Suggestion, Reason, Instincts and Habits, The Emotions, Imagination, Cumulative Value, Advertising Record-keeping, Records of Conservative Advertising, More Records of Conservative Showings, an Exceptional Business and Its Records, A Woman's Proposition, A Two-inch Copy Record, An Art-school Exhibit, A Four Years' Record, Relative Values of Small and Large Copy, Record of a Most Profitable Medium, A Small But Consistent Puller, Advertising a City, Waste in General Publicity.

The book is illustrated by copy used by successful advertisers, who give the actual returns of every piece of copy shown. It is attractively bound in full cloth, with ample margins for notes and comparative records. The price is $3, and copies may be ordered through THE INLAND PRINTER. It is published by the Business Service Corporation of Detroit.

TREZISE TO LECTURE ON ART AND CRAFTSMANSHIP AT DRESDEN.

An exceptional and deserved honor was bestowed on F. J. Trezise when the American Committee urged him to read a paper before the Fourth International Congress for the Promotion of Art Education and Art in Relation to the Industries. The world over, this congress is the most important of its kind. The last meeting, held at London in 1908, was attended by more than two thousand persons. Its importance attracted the attention of the German government, and the congress at Dresden next August will be held under the auspices of that government.

The congress is conducted on the sectional plan, and the affairs of the American Committee are in the hands of



F. J. Trezise,

Who goes to Dresden to address the Fourth International Congress for the Promotion of Art Education and Art in Relation to the Industries.

a committee of which James Frederick Hopkins, of the Maryland Institute, Baltimore, Maryland, is chairman. In extending the invitation to Mr. Trezise the chairman of the American Committee said the congress was getting the finest service in the world, and that America would need display her best talent and greatest accomplishment in the application of art to the crafts. He also said that in Mr. Trezise he believed America had the peer of any teacher in lettering and design, and in the accomplishments through the I. T. U. Course the best possible example of industrial education of that description. In connection with Mr. Trezise's lecture there will be a display of work by students of the I. T. U. Course.

The man so signally honored is a printer who has in a few years attained the distinction of being the craft's greatest schoolmaster. While editing the job composition department of THE INLAND PRINTER and serving as chief instructor of the school, he applied modern educational methods to instruction in typography. This was reduced to a correspondence course, and, owing to the liberal endowment given by the International Typographical Union, is known as the I. T. U. Course of Instruction in Printing. Its principles are being studied by the leading teachers of typography in Great Britain and have been adopted by the State authorities of New South Wales.

Mr. Trezise, who is called to Germany to represent America before the most important gathering of art-and-crafts promoters, was born at Joliet, Illinois, in 1875. He commenced his apprenticeship there in 1890, embarking in business for himself in 1894. Subsequently Mr. Trezise moved to Chicago, set type in several offices, became foreman in Rand & McNally's, studied at the Art Institute and secured work on THE INLAND PRINTER, where he started on a career that has become unique in the annals of the trade.

Mr. Trezise has added several volumes to craft literature, being the author of "Design and Color in Printing," "Letters and Letter Construction," "The Typography of Advertisements," and a handbook on imposition.

Mr. Trezise is happily married and has a promising son.

PATENT-LAW LEGISLATION.

A bill proposing a complete revision of the patent laws, including a provision to eliminate actions for contributing infringement such as obtained in the case of Dick v. Henry recently decided by the Supreme Court, was introduced simultaneously in the two houses on April 11 by Senator Brown, of Nebraska, and Representative Oldfield, of Arkansas, chairmen, respectively, of the Senate and House Patent Committees.

The result of the doctrine of contributing infringement as illustrated in the decision in the Dick mimeograph case is to limit the use of patented and nonpatented articles, and practically to set up a "patent monopoly." Under the proposed law parties selling nonpatented articles for use on a patented machine can not be sued for infringement of the patent, nor can the patentee fix the minimum price at which articles may be sold by retailers, however remote from the manufacturer, as is done at present.

Another feature of the bill is the introduction of a compulsory license clause which is intended to prevent the locking up of patented inventions. It provides that if an invention is not manufactured within four years from the date on which the patent is granted and no reasonable excuse exists for the failure to manufacture, any person may compel the owner to grant a license on such reasonable terms as the district court shall deem equitable and just.

The dissolution of large corporations under the Sherman antitrust act will not effect the result sought for by this bill, for even if such large corporations based upon patents should be dissolved into units, each of the units would have the power to buy up other patents and thereby withhold the use of valuable inventions from the public, and by sufficiently accumulating such patents substantially restrict others from the field of competition in the same manner as obtains at the present time.

Another feature of the bill provides that the term of a patent shall not continue for more than nineteen years after the date on which the application is filed, exclusive of the time the application is held in the patent office awaiting action on the part of the officials, or in such cases by reason of interference proceedings.

Another important feature is the provision creating a

bar of attorneys entitled to practice before the Patent Office, requiring that such attorneys shall demonstrate by legal and technical examination their fitness to give applicants for patents valuable service.— *The Paper Mill.*

SPEAKING OF TROUBLES.

W. S. Meek, agent for the Methodist Publishing House, at Lucknow, India, forwards to THE INLAND PRINTER the following true copy of a letter sent to the head of a government department in that country:

MOST HONOURED SIR,— Understanding that there are several hands wanted in your honour's department, I beg to offer you my hand. As to my adjustments I appeared for the matriculation examination at Ooty, but failed, the reason for which I shall describe. To begin with my writing was illegible, but this was due to a climatic reason, for I having come from a warm in a cold climate found my fingers stiff and very disobedient to my wishes. Further, I had received a great shock to my mental system in the shape of the death of my only fond brother. Besides, most honoured sir, I beg to state that I am in very uncomfortable circumstances being the soul means of support of my fond brother's seven issues consisting of three adults and four adulteresses, the latter being the bain of my existence owing to my having to support two of my own wives as well as their issues of which my God's misfortune the feminine gender predominate. If by wonderful good fortune these few humble lines meet with your benign kindness and favourable turn of mind, I, the poor menial, shall ever pray for the long life and prosperity of yourself as well as your honour's posthumous olive branches.

GOOD BOYS.

"What kind of boys go to heaven?" asked the Sunday-school superintendent.

"Dead boys," yelled the youngest member of the infant class.— *New York World.*



Critics.

Photograph by R. R. Sallows, Goderich, Canada.

Written for THE INLAND PRINTER.

RECOLLECTIONS.

BY EDWARD EVERETT HORTON, SR.

"BARNEY, open all the windows!" An elderly man, his face pale with rage, mounted the stairs of the composing-room of a metropolitan daily newspaper, some years ago, paused and sniffed the air. He was the superintendent, coming upon the scene when he willed. A stern disciplinarian, his posted rules contained many that were fair, some that were weak, and others so obviously in keeping with the compositor's self-respect that they were looked upon merely as ornamental. I am not sure, at this distance, whether it was rule No. 617 or rule No. 23 that inveighed against the practice of pipe-smoking; but I know it was there. So did Slug 37 — for he dearly loved his pipe.

Slug 37 lived in Jersey. After the paper had gone to press it was his custom to put in an hour distributing type, which done, he scampered for the ferry. It was after Christmas, one morning, when beneath his frame lay a gift from home — a meerschaum pipe, a present from his boys and girls. There was no other person present when that pipe was lovingly taken from its case, filled and puffed by Slug 37; and a pen more facile than mine would be required to describe the smoker's enjoyment. So soulful was this satisfaction, indeed, that Slug 37, glancing at the clock, started in amazement, snorted, laid down his precious pipe, grasped coat and lunch-basket and was gone. Time had passed as if fanned by angels' wings.

The superintendent had in mind an "interview" with Barney, the janitor, that morning; hence his early coming. The scent of tobacco-smoke still lingered, and it was this that caused the command. The janitor did as ordered, while furiously the superintendent visited aisle after aisle. Suddenly he pounced upon the offending pipe. Seizing it, he advanced unhesitatingly to the Park Row side of the building and hurled it to the street. . . . Law had been upheld; justice had been vindicated. A fellow workman had had the temerity to comfort himself after a night of hard composition by a means harmful to himself perhaps, but to no one else; yet, in the performance a rule had been violated; "the gift from home" lay dashed to pieces as a consequence.

* * *

Another example of the "rugged justice" of the superintendent under review may be cited. Times were dull; there was an influx of substitutes. Indeed, in the history of that composing-room there were never so many men hanging around looking for work, some drawing one night a week, others drawing blanks. It was a serious situation, the men agreed, and so a committee of ten was appointed to wait upon the modern Solomon.

"Mr. Blank," said the spokesman, "we have come to see if you can not diminish the number of subs, so that such work as is given out will keep us going at least three nights in the week. We, of course, do not like to ——"

"How many subs are there?" was the curt query.

"Twenty-seven."

"How many do you want me to discharge?"

"Well, ten men less from our ranks would give the others a fair show."

"Very well then; consider yourselves discharged. There

are just ten of you, ain't there?" The twinkling eyes of the superintendent counted them quickly.

* * *

In another city, in the old days, an ambitious youth fresh from the green fields of the eastern shore of the State essayed typesetting on a daily newspaper. He was a swift — not the equal of Ahrensberg or of the ever-young Vic Loomis, perhaps — and he was of vigorous build. The first hour of composition was marked by four interruptions — fellow workmen visited his frame lugging twenty-two inch galleys. Verdant Green thanked each visitor politely, placed each galley on a case beneath him in the rack, and, forgetting the circumstance, proceeded merrily in assembling the types into words.

Soon there broke upon the stillness a roar — we who knew Foreman Barndollar need not guess at the evil portent of that loud cry — "Who's got galley 4 X?" Verdant Green received a nudge from a neighbor. "You have that," he said; "better answer up." The young man pawed the proofs beneath him.

"Galley 7 B — 6 M — 14 C?" again came the demand.

"Heah!" called back the puzzled young man; "heah they ah!"

The foreman approached, surveyed with puzzled look the array of galleys on the case, attempted to articulate a few choice words, failed, and withdrew. "Jim," he said at last to his make-up, "just wheel that turtle down to No. 17's frame. We'll go to press from that end of the room to-night."

* * *

Snuff is a harmless substance when properly handled; when, however, cayenne pepper is added to it, the whole presents a formidable defense against prying noses. A foreman had come into his own — that is to say, he had proved his worth to his employers as head proofreader and, for services rendered and promises made, had received the post of superintendent of the composing-room of a New York paper. He was a man of large build, but his nose was small; nature stamped him a prying, fault-finding man, and the good dame never errs. He was a tidy man; his aim was to make every other man tidy. He had printed rules and regulations, not only for the guidance of compositors in their work, but rules bearing upon decorum, proper conduct; rules relating to the care of cases, of frames; and, above and beyond all, rules regarding the accumulation of pi in the run-over boards so common to compositors twenty years ago. "At the end of each night's work," the injunction ran, "each man must clear up the pi in his run-over board," etc., on pain of confiscation of said board for failure to obey.

Slug 3 had been arraigned before the bar for failure to distribute his pi; so had Slug 16. Both men appeared among their fellows bearing outward and visible signs of having had a wordy row. The superintendent had relented in so far as to keep their boards for a week, instead of confiscating them for good and all, and these workmen muttered strange things one to the other.

Slug 19 — a very quiet man — listened attentively. That night, as luck would have it, he "drew" heavily on market copy, and his run-over board was much in use in spreading out picked-up matter. Before he departed in the morning he placed the board, loaded with pi (and with something else in the slits of the instrument) in its accustomed place and went home happy.

The next afternoon, upon appearing on the scene to distribute type, he discovered the loss of his board. He called loudly: "What gentleman took a run-over board from Slug 19's frame?"

An ominous silence fell. An emissary approached. "You are wanted at the desk," he said.

"I found this when making my rounds this morning," the superintendent began.

"Under my frame?" inquired the culprit. "If so, it bears my initials and is personal property." (Discerning man, he knew that the superintendent was near-sighted and that, to clinch the proof, he would be compelled to draw the board closely to his eyes.)

The superintendent's nose almost touched it. The next instant there came an explosion. The snuff-and-cayenne pepper bomb had burst. "A-choo! A-choo! Waugh! Tsch — tsch — tsch — a-choo!" The board dropped from the holder's fingers. Slug 19 calmly walked away.

If any man in authority courts the displeasure of independent, skilled compositors, let him adopt a system of petty fault-finding, of "small" things in actions and words.

A GLANCE AT SOME GREAT PRINTERS.

With something of a patronizing air — likewise a look of having reached industriously through history for illustrations — the lecturer of the young is inclined to say, "Do not give up striving. In our country the man who has the will may become great. Though only primitive in their younger days, Benjamin Franklin and Horace Greeley won the highest distinction."

If that pair of illustrious Americans were the only great men who began their career as printers, the average typo might naturally think something radically wrong with his calling. The fact is, it has much in it to lead a person to make his mark in the world, if we may judge by the very large number of persons who passed from the type-case to the seats of the mighty.

Franklin and Greeley are not the only pebbles on the beach. The world would be surprised to know the number of compositors who have adorned the various professions and walks of life. Poets, statesmen, editors, humorists, authors and reformers — many of these of more than national reputation — have served an apprenticeship at the trade.

To the question, "Who is the best-known humorist in the world?" perhaps the ready answer would be "Mark Twain." He was apprenticed at the age of thirteen, and worked at the printer's trade in St. Louis, Cincinnati, Philadelphia and New York; and yet he was only thirty-four years of age when, after traveling in Egypt, the Holy Land and other countries, he published his "Innocents Abroad" — a work which became so immediately popular that one hundred and twenty-five thousand copies were sold in the first three years. That was swift climbing for a printerman, was it not?

Almost as popular at one time as any character given us by Mark Twain was "Mrs. Partington." Her droll expressions were, and are yet, household words. The creator of "Mrs. Partington" was Benjamin P. Shillaber. He wrote her life and sayings in 1854. After a common-school education he became a printer. It was his custom to "compose" while sitting at the case, using type instead of resorting to pen and paper. For ten years he was the editor of the Boston *Post*. He wrote several books, some of them for children.

The foreman in a New York printing-office who gave Horace Greeley his first work when he entered that city as a journeyman printer was William T. Porter. Porter rose

to eminence, and published the first sporting journal in the United States.

About the time Porter's sporting paper was begun, the *Liberator* made its appearance in Boston. The printer who founded this little paper — William Lloyd Garrison — did more to free the slaves and hasten the war between the States than any one of all our millions of men and women. That was going some for "only a printer," too. His paper was published for thirty-five years and was discontinued only after slavery became a thing of the past. Among the Northern-manufactured saints perhaps he does not stand second to John Brown, conspirator and murderer. The earlier poems of Whittier were published by Garrison, and his encouragement of America's greatest poet makes us almost forget that he declared that the Constitution was a league with death and a covenant with hell.

Some six years before the war Walt Whitman, the printer, published his "Leaves of Grass," which attracted attention in Europe as well as in America. As the poet Whittier was a fine shoemaker, so Whitman was a carpenter as well as a printer. Some critics regard Whitman as the leading American poet.

Probably there has never been a more popular newspaper correspondent in Washington than Ben Perley Poore. He served an apprenticeship in a printing-office in Worcester, Massachusetts, but at the age of eighteen he began publishing a newspaper in Georgia. Finally he went to Washington. During his life of thirty years there, he made the acquaintance of many great men, and was much admired in society. He wrote the campaign life of President Zachary Taylor, of which eight hundred thousand copies were sold. One of his most interesting books — one of the most interesting of all man-made books — and to be found in the Carnegie Library in Nashville, is this printer's "Reminiscences of Washington Life."

"The Old Oaken Bucket" was a popular song in drawing-rooms when Poore was a young man. Its author was Samuel Woodworth, and it embalms in undying verse the most touching recollections of rural childhood. He learned the printer's trade in a small Massachusetts town. He was one of the founders of the New York *Mirror*, with which the names of Poe, Willis and George P. Morris are connected. His nephew, F. C. Woodworth, a printer, was the author of several juvenile books widely read thirty years ago.

While speaking of poet-printers we should not forget Bayard Taylor, who was the translator of Goethe's "Faust," and our minister to Germany in the seventies. He spent two years at the case, then bought his time of his employer and went to globe-trotting.

The dean of American letters, Dean Howells, spent many years setting type in the newspaper office of his father.

Among the printers I can recall at present who reached the position of United States Senator were Edmund G. Ross, of Kansas; Simon Cameron, of Pennsylvania, and Jeter C. Pritchard, of North Carolina. James Phelan, an Alabama printer, was a member of the Confederate Senate. Pritchard was born in East Tennessee. Ross was the Republican Senator whose vote saved Andrew Johnson from impeachment. When his term in the Senate ended he was "blacklisted" by the Republicans. In 1885 he was appointed governor of New Mexico by President Cleveland.

A member of the cabinet of President James A. Garfield was T. L. James, Postmaster-General, who gave us two-cent postage. He learned the printer's trade in New York State. Later he was postmaster of Gotham — appointed first by President Grant, and later on by Mr. Hayes, who was given the presidency over Tilden, who was elected.

Most great thinkers throughout the world are acquainted with "Progress and Poverty," a book on political economy. Henry George, the author, set type a weary while in California, becoming famous, however, by the time he reached forty.

Perhaps one of the ablest divines of his day — a great orator and a noble type of the Christian — was Bishop H. H. Kavanaugh. At the age of thirteen the man who did so much for the spiritual uplift of humanity was placed in an office at Paris, Kentucky, to learn the printing business.

May be it was natural for the "typesetter" to drift into journalism, becoming publisher or editor. A generation ago Samuel Bowles was one of the editors with a national reputation, ranking with Greeley, Dana and Watterson. At the age of seventeen he began setting type for the Springfield (Mass.) *Republican*, the paper having been established by his father. At twenty-five he became its editor. By 1851 the *Republican* had the largest circulation of any New England paper outside of Boston. Its reputation, through his influence, spread to every State.

As famous as Bowles (who died at the early age of fifty-two) was John W. Forney. He began work at the case when sixteen. A few years after reaching his majority he had a paper of his own, which was so influential among Democrats that President Polk in 1845 appointed its editor to a high office in Philadelphia. From then on he was continually before the public, publishing and editing papers in Philadelphia and Washington.

During the war Forney was Secretary of the United States Senate. He was once a candidate for United States Senator, but was defeated by printer Simon Cameron. Among his interesting and valuable books are "Forty Years of American Journalism" and "Anecdotes of Public Men." I have referred to Cameron as Senator, but it should not be overlooked that in the convention which nominated Lincoln for President he was also a candidate, and that at the beginning of the Civil War he was Secretary of War. At the close of the struggle Senator Boutwell said in a speech at Cooper Union that the defeat of the South could be credited to three things: "The Union army, the Union navy, and the Nasby letters." Now that was a wonderful force accredited to one ex-printer, making him as influential as either the whole army or the entire navy.

The Nasby letters (which appeared in the Toledo *Blade* after peace and before that in the Findlay *Jeffersonian*) were written by David R. Locke, his pen name being "Petroleum V. Nasby." Lincoln and Grant both wanted to appoint him to office, and though a Republican, he declined. Locke wrote half a dozen books.

Among other great editors and publishers who began life like Franklin and Greeley were Thurlow Weed, a journalist for fifty-seven years, and one of the earliest advocates of the abolition of imprisonment for debt; Robert Bonner, founder of the New York *Ledger;* T. B. Peterson, the great Philadelphia publisher; Lelleck Osborne, Democratic editor who in the days of the Federalists was imprisoned for libel — a sin against free speech which caused indignation meetings to be held throughout the United States; William L. Stone, author and editor, in whose newspaper establishment Thurlow Weed was a journeyman, and William Duana, to whose influence as editor of the Philadelphia *Aurora* Thomas Jefferson said he attributed his election as President.

There are others — but I am not writing a book.— *Will T. Hall, in Nashville Banner.*

SOUVENIR OF CELTIC ART AND ARCHITECTURE.

For the past forty-four years the Friendly Sons of St. Patrick, of Cincinnati, Ohio, have given a banquet on St. Patrick's Day. This year the occasion was made notable by the distribution to the guests of a handsomely illustrated and printed book. This book is bound in green cloth and boards. The lettering and border ornamentation are in gold — the principal feature being the noted Round Tower of Glendalough. The lettering is copied from Celtic inscriptions in stone. The border is a double-cross pattern taken from a pillar stone at Glen Columbkill. There are forty leaves printed on one side only. The square-finished half-tone plates appear to advantage on the heavy, dull-finished paper. Each page is enclosed with a twenty-four point outline border in gold. The thirty half-tone illustrations depict early examples of Celtic architecture, and include high crosses, round towers, abbeys, cathedrals, churches and chapels. All of the half-tone plates have descriptive matter. The arms of the society adorn the page preceding the title, and are in colors and gold. The title-page is in black



CROWN CROMLEACH, CARRICKGLASS, COUNTY SLIGO, IRELAND.

with red initials, highly ornamented. The introduction reads in part as follows: "Celtic architecture is divided into two great divisions, the earlier or Pagan, such as is exemplified in Cashels or the barbaric fortresses, in the strange beehive huts, in the Cromleachs or 'giants' graves,' in the Great Tumulus or burial mounds, as at Newgrange; in these structures the materials are held together by their own weight. The second or Christian division is distinguished by the use of cement in construction, and the discarding of the circular form of architecture to that of the quadrangular."

Among the interesting views shown are types of early Celtic architecture, including also representations of high crosses and ancient grave stones, these being ornamented in a manner peculiar to the period.

The Cromleachs or "giants' graves" are interesting rude stone monuments. These stones were probably erected as memorials to heroes killed in battle. The Crown Cromleach, in County Sligo, is of immense size, the top stone — rectangular in shape — of limestone, weighing over seventy-five tons.

The Round Towers of Ireland have been the subject of much speculation. Recent researches by authorities on Celtic architecture agree that these towers were built only in the ninth, tenth and eleventh centuries, a period in which took place a transition from the entablature style of the early Irish architecture to the round-arch decorated Celtic Romanesque. All of the round towers have the same general appearance, and range in height from 50 to 125 feet, and measure at the base from 40 to 60 feet in circumference. There were 118 of these towers standing at the beginning of this century.

The Round Tower of Glendalough is 110 feet. It is built of granite blocks, roughly squared with inclined sides. The walls are of rubble masonry of mica slate from the adjacent mountains. St. Kevin's house is the oblong building with a high pitched roof; here is a round tower as a part of the structure. This was not a part of the original building, but probably was added after the death of its founder.

High crosses were preceded by pillar stones, which were small and not so ornately carved, being used principally to mark boundaries and to commemorate individuals. The high crosses also served this same purpose. They were first erected in the ninth century, and show from their modeling and decoration that the early Irish artisans were acquainted with the art of Byzantine and Roman schools. They were skilled in the use of hard metal and fine-edged tools, as the wonderful relief stone-carving shows.

The Friendly Sons of St. Patrick are to be congratulated on the production of such an artistic bit of printing.

The designing and the execution of the mechanical part of the work is by the Schultz Printing Works, Cincinnati, Ohio.

THE OLD MAKE-UP RULE.

Some blear-eyed son of a goat, without fear of the Lord or hope of the hereafter, has stolen my make-up rule. I have sent for a half-dozen. Maybe out of the bunch one will develop which will in a measure take the place of the old friend who is gone.

Not that I expect there can ever be another just like it or just as good, for that were impossible. "Old Humpy" came to me in the years of early manhood, when the pulse beat high with hope, and every cloud was lined and fringed with a gold that did not fade, when the blue waves of Lake Michigan had a diamond on every foam-studded shield that flashed in the sunlight. Those were joyous old days, and the delight of life was strong within me, whether I stood at the case with a hundred others, and lifted the lead with the nimblest of them all, whether I worked over the stones with the crackerjacks, whether I bothered the life out of old Jerry in the ad.-room while getting up more inches of ads. than any man before or since, or when my shell pierced the dancing waters, or when my taut muscles answered to the call when the sobbing breath over my shoulder told me that others were in the speed bunch that day, and drawing vigor and lightness of foot in the frost-tingled air.

The old rule never flinched when the hand of disease robbed me of the might of sinew and bloom of the skin. It went with me when, grasping at a straw, I sailed away to try to find those treasures that were lost, under the smiling

skies of the South Pacific, and it as cheerily helped remove flakes of rust that existed only in the imagination of the master of the twenty-pounder as when in good old Chicago it performed the offices for which it was made. It staid with me when, in the blazing hell of the Arizona desert, good old Lawton brought streaming death to the red fiends who had murdered until they thought that the white man's vengeance was a joke. I used it to loosen a bit of the breech-block of my Krag when it grew smoking hot in the fight at San Carlos, and though it bent double under my excited grasp it remained stanch.

The old rule was no aristocrat. It served just as well to help the corks to come popping out of the joy-water for a merry crew that thought not of the cold-gray dawn of the morning after, but no better than when it helped make a long green watermelon bark up at me as its rind was pierced to the bursting point for a lot of hungry wolves pausing with blistered feet and dreading to hear, every minute, the hike-hike-hike-you-devils-hike of the bugle. I could depend upon it to open a can of sardines. It was equal to the task when in the dead of the night the gasoline engine gave a cough and its spirit went unto that land where the whang-doodle mourneth, and there was a coat of carbon to dig out of the valve seat, a sparker to brighten, ere the genii of the gasoline chased away words that smoked, and the hum of the old cylinder told of the coming of day and the laying of damp sheets on many a breakfast table.



ROUND TOWER, CATHEDRAL AND ST. KEVIN'S HOUSE, GLENDALOUGH. COUNTY WICKLOW, IRELAND.

I don't know just how many years the old rule and I ranged the country, swept the seas and walked in the paths of peace and war, in sunshine and shadow. I do know that since it came to me, the careless, aye wild, crew that in the morning pasted their strings have for the most part no use for its kind. Their gray heads have nodded and nodded to the last sleep. Perhaps a few old chaps live in the past up there at the Home, or bend over cases in little country shops, somewhere, I don't know. I do know that "Old Humpy" will never be borrowed to remedy an unworkmanlike slash of the long strips that bore to the business office the proof of the dexterity, the marvelous skill of the compositors of those days. Shorty, and Old Jim, and Peleg Cole, and Scotty have these years agone, passed before the foreman's desk and hung their cases on the hook. All but a few of the old bunch have shown up on the sheet which is printed upon beaten gold — and something tells me that a superintendent who weighs the good against the bad, and who is infinitely merciful, has bidden them jeff for their take-slugs, and shake the box for takes that have no solid, no "Dutch tables," and where there is neither cold, nor hunger, nor hot coppers, nor remorse.

I just want another make-up rule. I do not expect to get another Old Faithful. Perhaps I don't deserve it, now that the sands are running low in the glass, and when I pick up the stick, the clicks are so far apart that the little silences remind me that in the course of time it is not long that I will need an "Old Humpy" to lift in the shining slugs, the murderous substitutes for the trim lines that once lay before me on the galley, waiting for the hand-over-hand lifting into the forms. My old friend never failed me there, though sometimes — I say it now with an understanding of the shame of it — my body lurched and my head swirled. It bore the humiliation of that, for "Old Humpy" was of truest steel, you know. It was just as patient when, many and many is the time, my brain reeled under the weakening touch of disease, and I had to lean against the stone for the simple reason that I had not strength to stand. Painfully, handful after handful was stored away by that faithful old marshal, and when the day was done it clinked cheerily in my pocket as I hobbled off to disturbed slumbers, just to remind me that it might be worse, and that perhaps in the sunset it would be better.

It was all the same to "Old Humpy," so long as the loved master pushed the curve. In its time it placed in the columns the stories of falling empires, of battles in which men cheerfully murdered each other and called it a patriotic privilege, of the seating of kings and queens that were to make or mar the pages of history, of the pomp and pageantry of the great state balls, of the solemn inauguration or the long-winded messages of Presidents to a Congress that too often forgot that their duty was to serve and not to graft, of the wonderful things that Tom Edison had done, of the tragedy in the squalid tenement, of the flirtations of the idle rich and the swapping of wives of the sons and daughters of millions, of the struggles of the pioneer, of the building of great institutions of learning and houses of mercy, of the progress of toiling myriads just learning that one does not have to have a master with

a whip to be a slave, of the thousands and thousands of fragments in the flotsam and jetsam that was borne to the telegraph desk by electric wings from the four corners of the earth.

It was all the same, when my straying feet led to more peaceful paths, and the types, and again the slugs, told of the ripening corn, of the long arteries of the canals that were reaching out and making the desert bloom with flowers man never saw before and in turn to nod with yellow grain, of the banks of living green where the sagebrush had been, of the red gleam of apples in the glistening foliage, of the stilling of the pulse of the old buffalo hunter and the birth of his grandson, of the rustic two who joined hands in what to them was a blaze of glory and stepped with unfearing feet out into the long march that is lined with tears, with the stumbling-blocks of adversity and the trials that will come no matter how fair the dawn.

Forever was "Old Humpy" faithful. There was a joy in his lean sides when he helped to repair his little master's wagon, and it was a small task of sacredness when I used it to tighten the screws in the little casket that was to take away from me much of the joy and light and laughter of life, and banish forever the hope of the closing day. The curve was wet with a moisture that came from no sponge when I placed away in the long columns the story of my father's passing, which struck the common chord of other men who had been given the legacy of such a memory, making a melody that has reached around the world, and been sung in every tongue.

In seed time and harvest, in the cold of the wintry blasts, in the sweltering heat of summer, in health, in illness, in joy, in triumph, in the ashes of defeat I knew that I could depend on "Old Humpy." His was the metal that never yields to the hot breath of passion, or infamy, or bends when the tongue of slander calls all else before a judgment that we are told is the right of a higher magistrate. No one ever knew, and certainly I who knew him best, never knew him to be other than the strong, deep-nerved, loyal warrior that he was in all those years in which he proved his right to a knighthood that should have been ended in flowers and grateful memories, with an eulogy more eloquent than his grief-stricken master can command.

I have sent for a batch of new rules. Perhaps I may find a new and dependable "Humpy." I am not fool enough to think I can ever find another such as my old friend who is gone.—*Will Robinson, in the Roswell (N. M.) Register-Tribune.*

TIGHTWADS.

BY A. H. M.

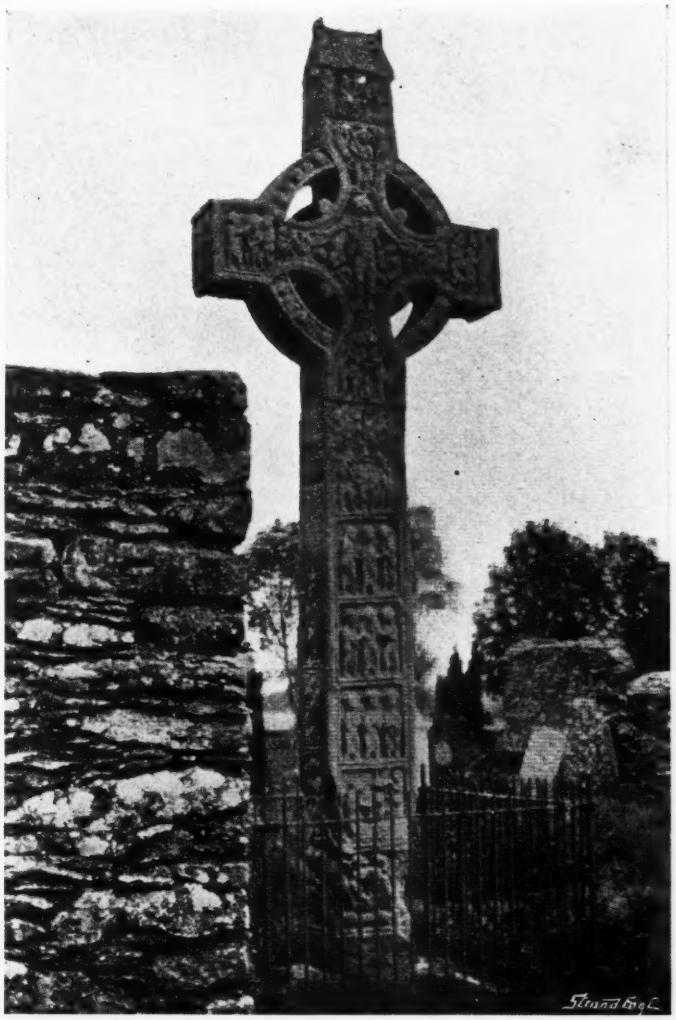
We've always got along with what we've got,
And we've got to do so now.
No use to kick, for the boss is hot —
Just get the work out — somehow.

No slugs in the rack, no leads or sorts,
Just scrabble and mark up time;
So we walk around like a bunch of warts
Spendin' dollars to save a dime.

PROBABLY TURNED ON HIM.

W. C. Wilson, who has been driving the Valley Heights children to and from school this winter, is confined to his home with rheumatism.— *From a Prosser (Wash.) Newspaper.*

A reader at Prosser who called THE INLAND PRINTER'S attention to the above item insists that it is not the case that children in Washington do not take kindly to education.



WEST CROSS, MONASTERBOICE, IRELAND.

IT HAPPENS.

The Woman — Here's a wonderful thing. I've just been reading of a man who reached the age of forty without learning how to read or write. He met a woman, and for her sake he made a scholar of himself in two years!

The Man — That's nothing. I know a man who was a profound scholar at 40. Then he met a woman, and for her sake he made a fool of himself in two days! — *Cleveland Leader.*

CASTING-OFF MANUSCRIPT.

This refers to finding an estimate of the approximate extent any given manuscript or reprint will make when set up in type. Sometimes it refers to finding what type will be required to set a job, the extent of which — or rather the limit — has been specified by the publisher.

It is very important work. Much depends upon the calculation. The printer may have to furnish a complete estimated cost of the job; the publisher may order the paper to be of a definite weight and quantity; the binder may have his boards ready in advance, and the publisher, again, may have advertised in his forthcoming list of books the selling price of the book — all based upon the caseroom cast-off of the manuscript.

Generally this work is delegated to one person — either overseer, reader, storekeeper, or compositor. The special qualifications are: A thorough knowledge of type ratios, a good arithmetician, and an all-around knowledge of the "office's" resources.

But there are opportunities for "young blood" occasionally doing their own calculations. It is interesting and fascinating work. And while there is much to learn, there is nothing but what can be mastered.

Now, there are various methods adopted from time to time to find the "extent" of a work.

1. LINES METHOD.— Should the manuscript be evenly and regularly written, what is called the Lines method is adopted. This consists in setting up, to a specified measurement and a specified type, part of the manuscript until a completed line of type coincides with a completed line of "copy." Say 12 lines of type take in 16 full lines of manuscript, the calculator will count out all the lines in the manuscript. Say the total reached 15,000 lines, by proportion sum we find 16 : 12 :: 15,000 = 11,250 lines. I would add two and one-half per cent to allow for extra blanks. This would make a gross total of 11,530. Now suppose there are 35 lines of text per page, divide 11,530 by 35, and the answer is 330, which is the estimated number of pages the manuscript will make in type, exclusive of preliminary and supplementary matter.

2. PAGE METHOD.— This may be an extended form of our Example No. 1, or resorted to for Example No. 3. In the former case, the calculator having had a complete page of type set up, marks off the extent of the manuscript absorbed, and then by proportion sum finds the number of pages the manuscript will make in type. In the latter case, however, the words in the type area are counted, and this total is used as the denominator, against the total number of words in the manuscript.

3. WORDS METHOD.— This, unfortunately, is the more usual method of casting-off manuscript. The writing is so unevenly done, the pages are not of one length, erasures are frequent, and additions appear throughout, that the only safe way to estimate such a manuscript is to find the number of words it contains. Suppose, then, we find there are 50,000 words in the manuscript. To this I would add five per cent for blanks. In some cases it might be advisable to add a higher percentage. Our gross total would then be 52,500. Turn now to the page of type set up from the manuscript. Count off the words *it* contains. Suppose we find there are 250 words in the type area. Divide 52,500 by 250 and the answer — 210 — is the estimated number of pages the manuscript will make in type, exclusive of preliminary and supplementary matter.

4. Suppose, however, a publisher notifies that he has a manuscript of 70,000 words, and desires an estimate for a crown 8vo book of 320 pages. In such an instance the printer will have to "find" the type and the measurement. Proceed thus: (1) Deduct 8 pp. or more for preliminaries. (2) Add five per cent to the number of words in the manuscript, which gives a gross total of 73,500. (3) Divide the number of words by the number of pages in the book — that is, 73,500 by 312 = 236 words per page. In the absence of data allow 6 ens per word. 236 × 6 = 1,416. The problem now is to find what type comprising 1,416 ens will come into a crown 8vo page. (4) A fairly sized crown 8vo page measures 20 picas wide by 36 picas for text. 20 × 2 × 36 = 1,440 ens. As there are 1,440 ens in the type area, this should suffice for the 1,416 ens of the manuscript. The printer therefore makes out his estimated cost based on *pica* type.

5. Suppose, again, a manuscript containing 1,000 words is submitted to a "display hand" to be set up as an advertisement page measuring 33 picas wide and 51 picas deep. Space is required for an illustration block measuring 3½ by 2 inches, and 1 inch full measure for display lines. Here the estimate will also be to find the type. Proceed thus:

Page measures 33 by 51 picas
=5½ by 8½ inches = 46¾ inches actual area.

Deduct — Illus. 3½ by 2 " =7
Display 5½ by 1 " =5½
12½

Words: 1000 Leaving 34 sq. inches for text matter.
Add 5% 50 36 = picas in sq. inch.

1050 × 3 = 3150 ens. 1224 ens of pica.
1224 : 3150 : : 36 = 93.

As there are more word-ens than pica-type ens, it is evident a smaller font will be required. By proportion sum we get answer 93. A square inch contains *more ens* of a smaller font than of pica, hence the arrangement of our terms. By reference to the table of type ratios we find that *minion*, which has 103½ ens to the square inch, will require to be used to get all the matter in.

6. The most difficult calculation occurs when the manuscript comprise text, large and small illustrations, extract and tabular matter, poetry, footnotes, etc. Here sufficient allowance must be made for blanks; because "whites" appear before and after illustrations, extract and tabular matter, poetry, etc., and before footnotes. The calculator must cast off each item separately, and he would be well advised to proceed chapter by chapter. The total area of the illustrations should be carefully ascertained, and divided by the area of a page. This will give the number of pages the illustrations will occupy. Poetry may be readily counted, by the Lines method. And it may be possible to treat extract matter and footnotes also by "lines"; the Words method being resorted to when items are extensive.

TYPE RATIOS.— For convenience the ratio of type bodies — pica to pearl — are here appended. The figures are the number of ens contained in a square inch of the font mentioned:

Pica	36	Brevier	85½
Small pica	48	Minion	103½
Long primer	56	Nonpareil	144
Bourgeois	72	Pearl	225

At a glance, one can see that matter set in pica occupies *four* times the space of nonpareil, *twice* that of bourgeois, and a *half* more than long primer; small pica is *three-fourths* of pica; and minion a *third* more than nonpareil.

A USEFUL HINT.— The details of each cast-off should be fully entered in a cast-off estimate book, and each entry indexed. Then at the conclusion of each job a statement bearing on the correctness or otherwise of the estimate should be noted.— *Raeburn Bodkins, in Scottish Typographical Journal.*

Written for THE INLAND PRINTER.

OUT OF THE HELL BOX.

BY EDWARD SINGER.

JUST A RIME.

Printers and craftsmen, one and all,
On just one subject hear me prate;
The leaves of summer always fall,
Old Time was never known to wait.
Your fingers slender, quick and straight
Will crooked grow, so heed this scrawl:
Work, ere your working time grows late,
Save, ere the coin's beyond recall.

The stones rot in the garden wall,
The hinges crumble on the gate;
Once springy were the steps of Saul,
And Alexander once was great.
The aged Lear bemoaned his fate,
So printers short and printers tall,
Work, ere the working days grow late —
Save, ere the coin's beyond recall.

The aged woman in a shawl
Begs daily bread, and scowls in hate;
A young man dissipates his all,
Nor reckons old Time's interest rate.
Swear by the little kids and Kate,
To save a portion of your "haul."
Work, ere *your* working days grow late,
Save, ere the coin's beyond recall.

MISDIRECTED ENERGY.

"Pa, what is misdirected energy?"

"Spending four hours setting an intricate rulework job when the customer prefers it set in a simple style."

PI.

The wealthiest men are the men who like work.

The newspaper humorist is seldom a hero to the man who sets his matter.

The hardest work in the print-shop is trying to make the time go fast.

DRAW THE LINE.

"Old wine, old friends, old books,"
Old pictures, chairs and pipes,
Old steins, old quiet nooks,
But "can" the ancient types.

A WARNING BELL.

"What's the bell on your desk for?" inquired the ink salesman.

"The bell, suh," replied the proprietor of the Quick Print Press, "is to warn the foul-mouthed fiends back in the pressroom whenever there's a lady in the office. I'm from the South, suh, and protect the ladies at all cost, suh."

SUICIDE.

There was some difference of opinion as to how the reporter met his death. Some said he was murdered, while others maintained that he took his own life.

But the coroner's verdict explained it all.

"We find," it read, "that the deceased committed suicide by blowing his brains out with cigarette smoke."

DRIVEN TO CRIME.

For years the drivers of high-speed cars had refused to slow down when passing the country editor's home. Two cows and one horse had been killed. Also an only child.

Finally he lost patience.

Converting half of the old homestead into a tavern, he nailed the following sign on the old elm by the roadside:

THE SIGN OF YE BRINDLE COW'S BONES.
Fine Wines and Liquors.

The scheme worked well. In six months' time but two autos refused to slow down, and then, as the simple villagers put it, "the shofers wuz so tamaracked they couldn't see."

Bethel Church, of course, condemned the action, and dropped the editor's name from the rolls; but, as he said in his plea for reinstatement before the official board: "When one is up against it, what can one do?"

ELEGY.

The weary 'prentice homeward wends his way
So very tired he can hardly see:
He set one job and pied three jobs to-day,
And left the job to throw 'em in to me.

If he e'er blushed, his blush was all unseen,
He never dreams he has peculiar ways.
To-morrow he'll explode the gasoline,
And next day he will strike me for a raise.

THE FABLE OF THE COUNTRY EDITOR WHO TRIED TO BE ECONOMICAL.

Once upon a Time there was a Country Editor who couldn't afford to buy Good Material. He purchased White Pine Reglets in Strip Lengths, and cut 'em with a Barlow Knife. He couldn't afford to buy Triple Fonts of Type, so the 45-a, 18-A Fonts had to be good enough for him. He generally had about Enough of each Size to set "Dealer in" and "Mfr. of." Any piece of Copy that required any more Letters than that had to be set in the old eight-point Modern. His supply of Job Inks was also Limited. His Best Goods of Black cost about $5 per Ton, and turned to a Beautiful Cloud-Gray color on the Stock. When it came to Color-work he used Poster Red exclusively, and it looked Real Nice — to the Opposition Editor and Job Printer down on Center Street. The best Bond Paper he used stood him 7 cents per pound, and he worked beautiful Half-tones on it with his $5 per ton Gray Black. He couldn't afford Anything Better, and that settled it.

But there was one Department of the Game in which he really Shone. Every Fourth-o'-July he put on an Extra Hand and printed the *Gazette* in Three Colors — Red, White and Blue. He sent to the City for a Two-color Electro of a large Flag, and this stood him about Five Bones. The Extra Hand cost him about Ten Plunks for the week, and a pound of Poster Blue stood him Another Plunk. Nor was this all. Every Xmas he made another Big Splash, and the *Gazette* came out as a sixteen-page Sheet, with swell pictures of Old Kris, Xmas stockings hanging by the Cheery Fireside, etc. He tried to make the Ads. pay for this Plunge, but the Merchant Princes of Putnamville wouldn't fall for it, and he went from 40 to 50 Good Silver Dollars in the Hole. Same way with his Large Industrial

Edition and County Fair Splurge. They both stung him hard. Then when the Salesman from the Type Foundry came around, Ye Editor read him a Bitter Editorial on the Financial Stringency in the Money Market.

All this was Bad Business, but he wouldn't Set Up. Strange as it may seem, he was proud of his Bum Job Department. Each month he issued "*The Yellow Thomas Cat,* House Organ of the Gazette Printing Company, wherein is done Good Printing." This publication consisted of sixteen pages, printed on a Fine Grade of Poster Stock, with a salmon-colored Cover that cost nearly 4 cents a pound in Broken-ream lots. The Organ was filled with clever witticisms like this:

"The Putnamville *Gazette*
Does Job Printing right, you bet,
We printed all of Sunny Jim's
Stock of Business Cards for him;
When he saw them he did say
Print some more cards right away."

The Cloud-Gray-Black and Imperfect Register on the *Thomas Cat* harmonized beautifully, and the House Organ did its Work — that of Killing Business — in A-1 Style. It cost Ye Editor about Twelve Dollars per Issue to get it Out.

Then came the Big Event in Ye Editor's life. It Struck him that if he formed a Combine with his Competitor down the Street, there would be more Coin in it for both of them. So he dropped into the *Optic* office and Sprung the Subject. The other Editor and Job Printer listened Attentively, said "I See" every once in a While, and handed out the following Talk when the Case had been Stated:

"Brother Penwell, there is a great deal of Sense in what you Say. You are Mighty Popular, for some Reason or other, and get Business even if you don't Deserve it. I, on the Other Hand, am a Good Printer, but a mighty poor Mixer. That, in my opinion, makes us about Equal in a Business Way. I am willing to combine our Plants, but there are a Few Things I insist on. Sixteen-page Xmas Editions will have to be Things of the Past. They are decidedly Antique, and the Good Coin we would have to Dig Up to get them out would put in quite a number of Triple Fonts of some Nobby Job Letter that would enable us to make our Work look Neat and Natty. Same way with those Loud Independence Day Spasms of yours. I'll admit they're Purty and all that, but if we're going to do Nice Work in the Jobroom, we'll need some Bond that costs at least twelve cents a Pound, and, as I hinted before, some New Type. The Type'll last the Year 'Round, while the Fireworks Edition is sport for but a Day. Ditto the County Fair and Industrial Editions. They're Bewhiskered and on my Blacklist. New Type, Good Ink and Good Stock for Mine. Have I made myself Plain?"

Brother Penwell thought he had. "Then," continued the Real Printer, "I'm ready to Sign Articles. I don't want to Rub it In Too Hard, so I'll agree to Stick to *The Yeller Thomas Cat;* but I'll insist on Togging him out in a snappy Deckle-edge Top Coat, even if the Paper Man does Soak Us eighteen cents a pound. If we do this, I'll Lay a Fi' Pun Note against a Bottle o' Rain Water that the little Art Monthly will be a Winner. When'll we start Up?"

Brother Penwell thought there was no time like the Present, so Sealed the Compact on the Spot, and Coined money ever Afterward.

MORAL: A Pound of Good Job Black is worth Two Score and Ten Bum Fourth-of-July Editions, and a series of Up-to-the-Hour Type is worth 1,000,000,000,000,000 Cheap House Organs.

PRINTING ON WOOD.

Wood-printing, while it may not be termed woodworking in a strict sense, is nevertheless an important item in connection with the woodworking industry. That branch of the trade using wood-printing more extensively than any other is boxmaking, including both packing-boxes of nearly all kinds and cigar-boxes. Printing on wood is not confined by any means to this branch of the woodworking trade, but reaches out into various lines, many of which those unfamiliar with the trade probably have no idea of, and from present indications it will continue to enlarge its field and possibly some day reach the point of replacing some work that is now regarded as decorative painting.

Data as to the exact time and manner of the origin of printing on wood are not at hand at this writing, but its extensive development in America is probably due largely to the magnitude of the packing-box industry and the advertising spirit of the American merchants manifesting itself through a call for boxes decorated with elaborate printing.

Wood-printing is so common in the box factories of to-day that a factory is not only considered incomplete without a printer, but the up-to-date factory must be able to print at least two colors at one operation. At times the color-scheme calls for more than two, for an artistic blending of a number of colors, the finished product being suggestive of decorative painting on wood more than of printing. This furnishes a striking example of the strides that have been made in this country in covering the ground from the lampblack and brush and stencil to what is regarded to-day as up-to-date wood-printing.

There are two general methods of wood-printing. One — probably much the older one — is that of printing with a platen press, such as is used in a job-printing office for printing stationery and other work coming in the same class. The other method of printing, and the one most extensively used in printing on packing-boxes, is the cylinder press, a machine containing from one to three cylinders, depending on the number of colors to be printed at one operation, a hopper-feeding device for supplying stock to the machine and curved brass dies attached to the cylinder to print the impressions as the wood passes through. It will be readily understood, of course, that boxes are not printed on machines of this kind after they are made up, but the material after it is cut to size and ready to put together in boxes is run through the printer. Sometimes this is varied a little and the board may be printed on before it is resawed and cut out, but this is not practical where lumber has defects to be cut out, and not in common enough use to call for any attention here.

The capacity of a modern printing-press on box boards varies so considerably that it is difficult to place any average figure, as much depends on the size and intricacy of the printing in some cases and on the ability to handle material in other cases, so there is a range of anywhere from one thousand to seven thousand impressions an hour, the latter really being a double capacity by ranging two short plates tandem on the cylinder or two long ones side by side; in other words, doubling the normal printing capacity. It goes without saying, then, that the cost of printing varies, too, both with the capacity and with the number of colors used as well as with the quantity printed at one time and the relative cost of printing-plates as compared to quantity. It may be said, however, that the cost of printing is merely nominal as compared to that of marking by hand or stencil or decorative painting of any kind.

In addition to multicolor printing, in which various artistic features are brought out in the printing of packing-

boxes, the modern printing-press is made to do a pretty good imitation of burnt-wood work. Among a certain class of box users, notably whisky distillers, it has been the custom from the earliest days to burn their brands and printed matter into the face of the wood with hot-metal dies. To humor this practice and still eliminate the expensive work of burning, printing pressmen make use of plates clean cut and deeply routed around the figures and letters, apply brown ink and put sufficient pressure on the cylinder to indent the type into the wood so that the finished product closely resembles the old method of burning. Following along this same idea more elaborate designs, imitations of pyrography in fact, are made with the wood-printer just as reproductions of paintings are made with modern printing-presses on calendered paper.

This imitation of burnt-wood work and printing of numerous colors of intricate design on wood, pretty much as is printed on paper in magazines, naturally suggests interesting speculative possibilities as to just what extent wood-printing may take the place of decorative painting in the future. It is already quite extensively used for printing toys, signboards and various kinds of work that formerly had to be done by hand, so the question naturally arises, will it ever reach the point where more pretentious work can be done, where it can be made to take the place of the expensive artistic wood-finishing by hand? The wood-printer has already been made use of for graining lumber, especially such lumber as is used for cheroot-boxes, cheap cigar-boxes, etc., in which a cheap wood is grained to imitate a more expensive one. The process is comparatively simple, and so inexpensive when placed alongside of hand work that there is really no comparison. This suggests that there are possibilities before the work of wood-printing in the line of graining on a more pretentious scale, if it is entering into what is generally regarded the more artistic wood-finishing. To what extent it may enter, time alone will tell, but the possibilities in this line are worth keeping in mind.

MULTICOLOR PRINTING.

In multicolor printing to take the place of decorative painting it is well in making a study of the subject to bear in mind that, while it may be done at a cost that is purely nominal as compared to painting, the cost, if the work is decently done, must necessarily greatly exceed that of the best wood-printing practice in the box factories to-day. It is possible to print two and even three colors at one operation through a machine so long as the colors are kept apart, that is, so long as one part of the design is printed in one color and one part of the design is printed in another; but when it comes to blending colors, lapping one into the other to produce a finer artistic effect, the idea of doing it at one operation becomes immediately impracticable. Just a moment's study will enable one to understand this point, for unless each color is allowed to dry somewhat after being put on, the continued lapping of colors on to each other with the best of wood-printers will result in a smear that will not only be inartistic but really leave the woodwork in a worse-looking condition than it was before any effort was made at printing. In other words, the way to get artistic results is by printing one color at a time, carefully piling the stock so as not to smear, and allowing it to dry before the next color is printed.

Another point to bear in mind, or two points, rather, in connection with developing the art of wood-printing, is that much depends not only on the wood — that is, its grain and color — but also on the finish of the face and the thickness of the stock. In the first place, wood for elaborate design should be of smooth grain and even texture and preferably as near white as possible. It is possible, of course, and practical, too, to take different colors of wood for a background and print a design in colors that will harmonize with it, just so you have something like a uniform color to start on. But white is naturally the best general background to start on for printing, or at least the wood for each job should be selected to run as near uniform in color as possible. Then, of course, the face must be smooth, not wavy, not scratched up nor in ridges, but as smooth and even as it would be finished for decorative painting, or even for natural finish with shellac or varnish.

The most trying problem, however, in connection with wood-printing comes from the difficulty of getting any great quantity of stock of exactly even thickness. This is a problem that confronts every wood-printer in every line of work, and it is one that no one has yet found an entirely satisfactory solution for. No matter whether it is a platen or a cylinder press, the make-ready involves setting the press up for a specified thickness to get a firm impression without making an ugly indentation. After a press has been made ready it is found in all places where wood-printing is employed that the stock, no matter how well it may have been prepared, varies a little in thickness — sometimes it is a little thick on one edge and thin on the other, with the result that the design is indented on one side and is scanted on the other side until it fails to show clearly; sometimes a board is thick all over and the face is scarred by the type being indented, and then again one may be thin so that the impression is not clear and perfect. The variations may be so slight as not to be noticeable in ordinary work, but they show up plainly in printing, and present a problem that has been for years quite a puzzle to the trade. It reminds us that while we may think we have reached the pink of perfection in our planers, the fact is we have reached only a certain degree of excellence, and with even the best of planers and the most careful attention that standard of perfection is not high enough to be entirely satisfactory in finishing stock for the wood-printer. But, while the trouble may not be entirely eliminated, it can be mitigated considerably by persevering and painstaking attention at the planers, and this attention is imperative if one expects to get satisfactory results out of any effort at really artistic wood-printing. In short, the development of the printer's art in connection with wood-working industries depends for its ultimate success and extent considerably on the degree of skill maintained in the operations of planers. It will probably lead to what may be termed a new era in planer practice, which, in itself, would not be a bad thing.— *C. T. Mason, in Wood Craft.*

"THE SECOND POST."

(Received by the Dawes Commission.)

I am a white woman and have been married to to Choctaw Indens and I wants to git myself and children put on the rool. My first man was Bill Chance and my second was named Geo. Guess. I had two children by Chance and Three by Guess. My children names is Charlie Chance, Willie Chance, Johnny Guess, Ollie Guess, and Pushmataha Guess. Please ancer at once and tel me wether I can git inroled. MOLLIE GUESS.

AN OCCUPATIONAL ZERO.

Wanted — Nurse to take charge of two boys, experienced, between 30 and 40.— *W. G. N.*

— *Line-o'-Type or Two, Chicago Tribune.*

Written for THE INLAND PRINTER.

COALEY ON KEEPING TIME.

BY CHIC.

"WHAT'S this new thing your boss has got now?" inquired Coaley of Bud, as he shook some salt in his suds.

"Nutty?" suggested Bud, as he bit into a dog sandwich.

"Nutty's nothing new to him," said Coaley; "he's been that way ever since I worked there, in days now long gone by."

"Oh, you mean the cost microbe; that's eating him good and hard just now?"

"That's it; it started in on him ten years ago when I was lock-up there, with the title of assistant foreman. You bet I assisted all right."

"Assisted to put the office on the bum."

"Things were going on pretty good," continued Coaley, "when the 'old man' imported a combination superintendent and foreman from Louisville that was chock full of theories. Wanted to know at night what you were doing every minute of the day, and he and the 'old man' would have a session with the pasteboards every morning. The bookkeeping was fierce. I was locking up for six Gordons, an armory and two cylinders, and was covering all the spots, as well as keeping track of the material. The first week they run this time-ticket nuisance I was on the carpet for turning in three and a half hours for locking up a sixteen, and had to explain that sorts were short and I was hunting them. The next sixteen I got I called the combination paragon over and showed it to him. To square myself with the front office I pulled a proof of it and attached it to my time-ticket."

"Doing something in the educational line yourself."

"It looked like a city map with black places showing the location of public buildings, churches, depots and the like."

"And drink emporiums," suggested Bud.

"Not quite so many as that," continued Coaley. "The apprentice was busy on a bill of fare, and the time I put down looking for sorts was good and plenty. The boys were sore about it, too, but in a few days we got a lot of new type — twenty-five-pound fonts, too."

"Did they fall on your neck and kiss you for that?"

"Nope — too busy keeping books," Coaley replied. "But I soon got onto the new wrinkle. When I got a batch of job-tickets for the Gordons I went through them and put down ten minutes for each form. By afternoon I was about two hours to the good, so I could put down an hour for a sixteen, and stood ace high with the management. The 'old man' read a paper before the local Typothetæ that the introduction of the time-ticket had reduced the cost of production in some departments twenty-five per cent.

"Nobody around the office had time even to wink at a bindery girl, and I was the only man on the job that had time to attend to these matters.

"One hot day, as Jim Fergus — you know Jim — was returning from the water-cooler, Nellie Jenks fainted — keeled right over in Jim's arms. I rushed over to render first aid, and Jim says, 'Here, Coaley, you take her; I've got a rush job.'

"Jim said he didn't like to put on his time-ticket, 'Fanning a fainting girl, fifteen minutes.' But the system was working.

"This combination statistical superintendent and nigger-driving foreman next installed a time-clock, and put up a sign, 'You are your own timekeeper, so don't forget to ring the clock, or your pay may be short.' The high-brow had them all buffaloed by this time and nary a kick out loud. They shanghaied several of the bindery girls out of half a day's pay on that notice, when they forgot to ring, and as a money-maker the clock was a success."

"Should think they could tell by the time-tickets," said Bud.

"They didn't try," continued Coaley. "One pay-day I turned up short, and the high-brow referred me to the timekeeper, a dyspeptic stack of bones that kept his nose in a ledger and his seat on a high stool in the office. He unraveled about forty yards of paper tape and showed me where I had failed to ring out Tuesday night. 'Then I worked all night,' I said. But he stood by the rule. The 'old man' wouldn't loosen up, but referred me to the superintendent; said he had those matters entirely in his hands. It looked to me as if I stood to lose out round among them. So Nellie and I agreed to see to it that the clock got due attention, as she had the same complaint, only more so.

"Next morning I got down sorter early and rung in. Nellie came in with the bunch and dutifully rung her number and mine, too. Just before the gong sounded I forgot whether I had rung or not, so to be sure touched her up again.

"Next morning," continued Coaley, "there was a new rule posted alongside the clock: 'Any one ringing any number but his own will be discharged.' By this time there were so many rules that we considered appointing a committee to codify the laws.

"But that only added a few wrinkles to the dyspeptic's brow and didn't get me nothing. That half day's pay was on my nerves, and the more I thought about it the madder I got.

"I noticed one day a fellow trying to get renominated for State Labor Commissioner," continued Coaley, as he sampled the new beverage. "I wrote him. He came, as he was anxious for the labor vote. I was nearly scared to death when I got an invitation to come up to the hotel and have an interview, but I came and told him all about it. Then I hunted up Nellie and she told him some more. Couldn't remember how many times she had missed, but put it at twenty. Would she testify to twenty? Then she was scared, but I bolstered her up."

"Did she faint again?" asked Bud.

"Didn't have to to get me to hold her now; but twenty went. I was chief bailiff and went in search of some more victims of the fiendish time-clock. I rounded up a bunch in Rowe's saloon, but the finisher wouldn't stick; said he was afraid of his job.

"Next morning I saw the swell guy in the front office and the 'old man' was going on fit to be tied. Then the guy had a session with the dyspeptic with yards and yards of paper tape on the floor."

"Bet you was scared of your job."

"What's a job without pay?" commented Coaley. "In the morning I was called in and paid for that half-day, but I had to sign a receipt for it. Kittie got $24 back pay, and the finisher that snitched got $8 and others in proportion. And there was another rule posted:

"'You are your own timekeeper. It is useless to complain if your pay is short, as you are paid for all the time you turn in. If you insist on a deviation from this rule, you can not work here any longer.'

"Did they get my goat for bringing the labor commissioner down? Should say not. It cost them $150 back pay, and the 'old man' was proper sore. I got a proof of that new rule and mailed it to the swell guy the day I left town, just to show them I was a sport and could play the game to the last trick."

Obituary

Peter J. Cooney, Sr.

Peter J. Cooney, Sr., superintendent of the mechanical departments of the Philadelphia *Record* and for more than twenty years connected with that paper, died on June 1 at the age of fifty-seven years. Mr. Cooney was known to thousands of printers and newspaper men throughout the country and was universally esteemed. He was a man of unusual appearance, being more than six feet tall and big proportionately. He is survived by one son, who bears his name.

William F. Boardman.

William F. Boardman, pioneer printer and Civil War veteran, who had the distinction of being the printer who set the type for Mark Twain's "Innocents Abroad," died at his home in Denver on June 7, aged seventy-one years. Mr. Boardman had lived for almost half a century in Denver, where he was familiarly known among his fellow craftsmen as "Salty." It is said that he earned this designation on account of a hurried return to Denver from Salt Lake City, where he had printed an article which did not meet with the approval of the Mormons. Mr. Boardman was a personal friend of Eugene Field.

Earnest A. Wright.

Earnest A. Wright, veteran engraver and pioneer of his business in Philadelphia, died at his home in that city on May 30. Mr. Wright was born in England in 1851 and came to this country at the age of fifteen. He learned the engraving business in New York, working at the bench for a number of years. About thirty-five years ago he established a business at Ninth and Chestnut streets, Philadelphia. Four years ago the concern was incorporated as the E. A. Wright Bank Note Company, with Mr. Wright as its president.

The deceased was a member of University Lodge, No. 610, F. and A. M., the Canadian and Manufacturers' Clubs and the Philadelphia Chamber of Commerce.

John Bryant.

John Bryant, printer and mineralogist, died at his home in San Francisco on May 27, aged sixty-nine years. Mr. Bryant located at San Francisco when only a young man, and for a time worked on the *Golden Era*. Later he was employed on the *Examiner* and became foreman of the composing-room of that paper at the time it entered the evening field. He held this position until about five years ago, when he retired from active work.

John Bryant was known to almost every printer on the coast. As a craftsman he had unusual ability, and hundreds of printers who had worked under him as foreman were his personal friends. But it was in mineralogy that he made a world-wide reputation. All his life he studied minerals with an ardor that made him an expert, and he was frequently consulted by mining men from all parts of the world on the value of their specimens and prospects. He had brothers at the head of large mining properties both in India and Australia, and he was known to all prospectors from the Arctic to Panama. In 1906 misfortune overtook him. In that year his collection of minerals, which was said to be the best in California and worth many thousands of dollars, was destroyed by fire.

The death of Mr. Bryant's wife occurred just a few days previous to his own departure, and the only relatives he leaves are John Peters, of Los Angeles, and two nieces — Miss Bessie Jennings, of San Francisco, and Mrs. M. J. Snowden, of Reno, Nevada.

Announcement

Died on Saturday June 22 1912

P. R. Hilton

President of The Inland Printer Company

Chicago

Trade Notes

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Mutual Plan Saves Money for Papermen.

In thirteen months, according to a report made by the officers of the company, the paper manufacturers of Wisconsin have saved $116,767 through their mutual liability insurance company.

Big Increase in Export of Printing-presses.

In 1897 printing-presses valued at $649,710 were exported from the United States. During the fiscal year ending with June, $3,000,000 worth of printing-presses were shipped to foreign countries, according to a recent report issued by the Department of Commerce and Labor.

Loving-cup for C. E. Sheppard.

The employees of the C. E. Sheppard Company, manufacturers of "Cesco" loose-leaf devices, supplies and accounting systems, of New York city, recently demonstrated the evidence of harmony and cooperation throughout the organization, in the presentation of a loving-cup to their chief, C. E. Sheppard. The occasion was the thirty-eighth anniversary of Mr. Sheppard's birthday, coupled with the event of having moved into new quarters.



Loving-cup presented to C. E. Sheppard by employees of the C. E. Sheppard Company, of New York city.

Press Company to Market Its Own Product.

In an advertisement in this issue it will be noted that the firm of Van Allens & Boughton are to withdraw as selling agents of the Huber-Hodgman Printing Press, and after July 1 the Huber-Hodgman Printing Press Company, of Taunton, Massachusetts, will market its own product. We are pleased to note that Mr. Thornton, who has been western manager of the sales department of Van Allens & Boughton for twenty-four years, will go with the Huber-Hodgman Printing Press Company in the same capacity. Mr. Thornton is known as the "tireless man," and is probably personally acquainted with more printers and publishers than any other man. His many friends will be pleased to know he is still "on the job."

A Linotype Problem.

New York city has a newspaper that refuses to use the linotype, or any other machine, for that matter. It stands by the old method persistently, setting all of its type by hand. The paper referred to is the *Chinese Reform News*, and the font of type from which it is set contains seventy thousand characters. The New York *Mail* says that the problem of reducing this complex font within the compass of a keyboard promises forever to baffle the makers of the linotype.

Manitoba Paper Builds New Home.

The Winnipeg *Free Press* announces that it will luxuriate in a half-million-dollar home. Superintendent William B. Simpson has been visiting newspaper offices in Chicago and other cities getting pointers on the latest equipment. The *Free Press* claims to be the largest paper in Canada and to carry more advertising than any of its contemporaries. Its circulation figures show an increase of three hundred and fourteen per cent since 1900, which is an indication of how progress is being spelled in the Canadian Northwest.

Honor Deceased Printers.

Memorial services were held by all of the larger typographical unions throughout the United States the latter part of May in honor of deceased union printers. In Chicago services were held at the Garrick Theater on Sunday afternoon, May 26, the principal speaker being Father C. F. Donovan, pastor of St. Lawrence's Roman Catholic Church and a former member of the typographical union. President W. W. Barrett also addressed the meeting. Eight hundred and thirty-seven members have passed away since the founding of the Chicago union, in 1852. Forty-two members died during the past year.

Distinctive Printers Join Hands.

The McCormick Press and the Armstrong Printing Company, of Wichita, Kansas, two well-known concerns that "have been trying to do the same thing in the same way, but separately," have joined interests under the name McCormick-Armstrong Press. In a large and unique display advertisement in a Wichita newspaper, the public is apprised of the change and assured that the consolidation is effected in order "to eliminate waste — to concentrate

effort and place at the service of the printing buyer an equipment and organization larger and better than any other in the Southwest." The McCormick Press was founded in 1901 by A. G. McCormick, who has made his concern noted throughout the Southwest for the preeminent quality of its work. C. H. Armstrong established the Armstrong Printing Company about five years ago, and in this short time had gained an enviable reputation for the distinctiveness of the printing turned out by his company. The combination should prove highly successful.

Miller and Motley Arrested in New York.

On account of the fact that the evidence in the case did not reach the American Embassy at London, England, in time for the hearing, Clark A. Miller and Alfred H. Motley, formerly of New York, but then residing in London, who were accused with having committed larceny in connection with the sale of a lithographing process for $100,000 to the United States Lithographing Company, of New York, were discharged by the English magistrate. Although the New York police department presented a warrant for their arrest signed by President Taft and Secretary of State Knox, the magistrate decided that this was not sufficient, and freed the men.

Later — on June 12 — Miller and Motley landed in New York, where they were arrested and arraigned before Judge Rosalsky in General Sessions, who released them in $20,000 bail each. It is reported that they intend to sue the complainants for alleged defamatory charges.

Motley and Miller were indicted on the complaint of William Ottmann, of the United States Lithograph Company, who said that he and other officials of the company had invested $100,000 in a new process of lithographing which Motley and Miller were exploiting. After the money had gone into the process Mr. Ottmann found, he said, that he had been deceived. Lithographs which had been shown to him as the result of a few minutes' work had in reality, he said, required a much longer time to perfect.



FLIES.

Photograph by R. R. Sallows, Goderich, Canada.

Boston Printers Condemn Half-cent Plan.

At a recent meeting of Boston Typographical Union, No. 13, in Faneuil Hall, resolutions were adopted condemning the bill now before Congress contemplating the lowering of the coinage unit to one-half cent. The following reasons were given for the action:

This will constitute the lowering of a unit, which plan has been unsuccessful in Germany, France and particularly in England, where the farthing as a unit has been practically discarded. The lowering of the coinage limit tends to operate against wage-earners and make the increase of wages harder to obtain.

It will reduce greatly, if not wipe out entirely, the earnings of men such as newsdealers and newsboys, who deal in a commodity the price of which is usually fixed at the smallest unit of coin. In such parts of America where the unit is by custom and convenience higher than the cent, the trend of wages is higher than those where the cent is the unit.

The lowering of the coinage unit is of apparent and lasting benefit to no one and would work especial injury to our fellow members in our vocation.

A Long Walk by a Linotype Operator.

Cyrille Cardinael, of Yperschen Skenweg, Wyleschaete, Belgium, a printer, came to this country some time ago to take a course in linotype composition in the Inland Printer Technical School, at Chicago, Illinois. Mr. Cardinael is a fluent speaker of Flemish and French, and has a good knowledge of the English. After finishing his course in linotype work, in which he acquitted himself favorably, on June 8, at 10 A.M., he started on a tour by foot to Montreal, Canada. It took him one week to reach Detroit. The object of the trip is to get a more intimate acquaintance with the American people and their customs, as well as to view the scenery of the United States and Canada in the territory traversed.



CYRILLE CARDINAEL,
Linotype operator, touring on foot from Chicago to Montreal.

D. B. Battles Opens Studio.

D. B. Battles, formerly head of the art department of the Peerless Motor Car Company, has opened an office and studio at 408 Park building, Cleveland, Ohio. Advertisers and printers undoubtedly will be interested in this announcement, as Mr. Battles is well known for his distinctive work in decoration and illustration. He will make a specialty of posters and illustrations, catalogue and circular design, decorative lettering, water-color drawing, perspectives and pen-and-ink rendering.

Canadians Want Duty on Typesetting Machines Removed.

At the fifty-fourth annual meeting of the Canadian Press Association, held at Ottawa, Ontario, June 6-7, something occurred that was not on the published program. President Young announced the appointment of a committee to wait on the Government and request the removal of the duty on typesetting machines and parts of printing-presses. This precipitated a discussion in which two of the members opposed the action of the president, one of them stating that "the people of Canada have turned down this very thing, as in the reciprocity schedule typesetting machines were on the free list." W. H. Givens, of the Kingston *Standard*, came back with the rejoinder that "we have nothing to protect in the way of manufacture of typesetting machines," and declared that he was in favor of the move. A formal motion to interview the government officials was put and carried.

Deny Seats to Chicago Stereotypers.

At the annual convention of the Stereotypers and Electrotypers' International Union, held at San Francisco on June 10-15, the action of President Freel in taking up the charter of the Chicago local for participating in an illegal strike in sympathy with the web pressmen was sustained. The vote came upon an appeal from the action of the president, the appeal being lost by a tie vote 20 to 20. Measures will be taken promptly to reorganize the Chicago local.

Brooks & Idler, Atlantic City, New Jersey.

Walter J. Brooks and James C. Idler about a year ago took over the plant of E. G. Shreve, at Atlantic City, New Jersey, and under the firm name Brooks & Idler have already achieved a distinction as "printers of quality."



WALTER J. BROOKS AND JAMES C. IDLER,
Atlantic City, New Jersey.

One of the chief reasons for the splendid success of the new firm is the happy combination of a first-class all-around printer and an A1 pressman, Mr. Brooks measuring up to the former and Mr. Idler to the latter.

S. E. Hilles Goes to Europe.

On June 15 S. E. Hilles, president of the Samuel C. Tatum Company, Cincinnati, Ohio, sailed for Europe, accompanied by his brother and niece, who live in Wilmington, Delaware. Mr. Hilles will visit London and various large cities on the continent, combining business with pleasure. Before departing, however, he announced that he would return in time to attend the national convention of stationers to be held at Omaha in August. Mr. Hilles is a

familiar figure at the national conventions, and is not inclined to let a trip abroad interfere with his attendance at them.

A Business Printer.

We present herewith a picture of one of Atlantic City's enterprising printers and stationers, who has built up a remarkable business within a period of nine years. Mr. Beyer's rapid business success is mainly due to the high-



ERNEST BEYER,
"Quick Printer" and Stationer, Atlantic City, New Jersey.

class service he renders his patrons, who comprise many of the city's leading business men. Mr. Beyer's stationery business has increased to such an extent that he has been obliged to move his printing plant to new quarters.

Copyrighting Babies.

Charles B. Brunner, of Easton, Pennsylvania, writes in reference to the illustration on page 397 of the June issue of THE INLAND PRINTER — which shows the portrait of the twin babies of W. E. Stevens — and asks us to please advise him where to apply to have babies copyrighted. We suggest to Mr. Brunner that he can have the matter attended to by the registrar of births. Our little joke on Mr. Stevens seems to have miscarried with Mr. Brunner.

The Home-market Movement.

According to the daily press of those widely separated cities, the allied printing trade councils of Salt Lake City, Utah; Trenton, N. J.; Washington, D. C.; and Binghamton, N. Y., are appealing to the commercial associations to aid them in keeping printing at home. In Utah it is said that forty per cent of the printing goes out of the State, and employers and supplymen are cooperating in an organization to improve this condition. At a preliminary meeting it was declared that the printers of the State could meet the prices and quality of eastern printers, who are alleged to be taking away the work.

At Trenton the complaint is that $100,000 of work goes out of town annually, and most of it by members of the Chamber of Commerce, which has for its slogan "Do it for Trenton." Here the journeymen seem to be playing a lone hand before the public, but the officers of the Chamber of Commerce have promised to help the printers. The *Gazette* supported the movement in a double-leaded editorial.

At Washington, the Chamber of Commerce has appointed a committee to investigate the local typographical union's complaint that sixty per cent of printing done for business men is sent out of town.

Binghamton Typographical Union takes advantage of a movement inaugurated by local civic societies for a "Bigger and Better Binghamton" to introduce a design bearing the legend, "Printed in Binghamton, New York." In a letter to business men it says "the printing tradesmen have been boosting Binghamton for a quarter of a century," and points out that the best way to give a "Big Boost for Binghamton" is to increase the number of, and improve conditions in, homes of citizens.

Official Figures in the I. T. U. Election.

Following is the vote cast in the election for International Typographical Union officers, as reported by the canvassing board at Indianapolis:

For President — James M. Lynch, 24,069; Fred Barker, 19,100. Lynch's majority, 4,969.

For First Vice-President — James M. Duncan, 21,437; George A. Tracy, 20,593. Duncan's majority, 844.

For Secretary-Treasurer — J. W. Hays, 23,361; C. M. Cobb, 18,638. Hays' majority, 4,723.

For Delegates to Federation of Labor (first four elected) — Frank Morrison, 31,078; Max S. Hayes, 23,238; Hugh Stevenson, 21,533; T. W. McCullough, 19,535; A. B. Rodriguez, 18,483; F. J. Bonnington, 18,025; Charles Hertenstein, 15,068; Dan Delahoyde, 14,921.

For Trustees Union Printers' Home (first four elected) —Anna C. Wilson, 30,017; Michael Powell, 23,791; C. L. Wood, 21,394; Walter E. Ames, 20,168; George P. Nichols, 18,548; Walter H. McKee, 17,136; Ralph L. Criswell, 14,879; Thomas B. Gloster, 14,732.

For Agent Union Printers' Home — E. C. Roberts, 23,355; W. H. Parr, 14,533. Roberts' majority, 8,822.

By a vote of 19,850 to 18,010, a constitutional amendment to increase the salary of the president from $2,000 to $3,500 a year was carried, and a similar amendment providing a similar increase in the salary of the secretary-treasurer to $3,500 was carried by a vote of 19,427 to 18,052.

There were 689 local unions on the rolls on the date of election. Returns were filed by 654. On account of delinquency in per capita tax, the vote of twenty-three unions was disregarded, leaving a total of 631 locals participating in the election.

Agitation About Increased Paper Cost.

In Milwaukee, Chattanooga, Cincinnati and other places the recently imposed increase in the price of paper has reached the dignity of newspaper comment and "spread" heads. In Milwaukee, the Ben Franklin Club announced that the price of printing would be advanced ten to twenty per cent, but part of the blame was laid to wage increases.

The Cincinnati printers were inclined to protest — at least they assumed a "show-me" attitude. To satisfy that spirit, Alexander Thompson, of the Champion Coated Paper Company, of Hamilton, Ohio, took up the cudgels on behalf of the paper manufacturers. In the course of an interesting address Mr. Thompson assured them that everything else had advanced except "paper, prunes and putty," and there were special reasons why they had not gone up. He said that in the past four years five paper-mill concerns had

passed dividends. He also produced a page from the Champion Coated Paper Company's salesbook of 1895, showing that No. 2 Enamel, which is taken as the basis of prices, sold in that year at 7 cents a pound. At the present time enamel paper sells at the mills for 5¼ cents a pound. Mr. Thompson asserted that news print ten years ago cost $2.90 per hundred, while at present the price is $2.10 to $2.15. News print is the basic price for papers of that grade, and is largely used by printers as well as the better grades of book, coated, catalogue and enameled lines. He granted that the reason paper was cheaper was due to the fact that speedier paper machines have been put on the market. Where machines formerly run 250 feet a minute, they are now covering 750 feet in the same period.

In conclusion, Mr. Thomson contended that the paper business is on an honest basis; that when paper is bought by the ream with a given weight the customer gets the weight. He stated that with longer transportation runs to be made than in former years the mills are not in any position to make extra profits on their products. The speaker claimed that the business is far from a monopolistic one, and that the printing trade would be benefited by doing business under set rules and on a uniform basis.

WELL TOLD.

An old darky was trying to describe how he preached. "It's dis a-way, boss," said he. "Fust, Ah tells 'em w'at Ah'm gwine to tell 'em, den Ah — Ah tells 'em an' den Ah tells 'em w'at Ah've told 'em." — *Judge.*



A Strike.
Photograph by R. R. Sallows, Goderich, Canada.

"B. L. T." PICKUPS.

HOW WARM THE DAYS ARE GETTING!

Commandant Ball has received samples of the army leggins, fatigue shirts, and campaign hats which will be put up to the consideration of the companies to wear instead of the uniforms during the outdoor drill season.— *U. of W. Daily Cardinal.*

THE MILWAUKEE VIEWPOINT.

Marcena and Delton brothers have an acrobatic feat that winds up the bill and holds the audience in their seats. As the three work in clothes their act is more pleasing than the ordinary.— *Free Press.*

CRUEL AND UNUSUAL DAMAGES.

The jury brought in the verdict awarding the plaintiff the sum of $3,681.40 for the value of the land occupied by the road and the damages to the adjacent form of Mrs. Fisher.— *Red Oak (Iowa) Express.*

AS IT WERE.

Madame Stringfield, the expert corsetierre, will arrive this afternoon from Huron, where she has been demonstrating the Gossard corset for a week back.— *Yankton Press.*

CONSIDERABLE BOOM.

The business men had a glorious day, all of which was due directly to advertising in the *Leader.* 119 cases of eggs were taken in during the day, which means 3,570 dozen or 42,840 eggs. Not a bad day for eggs, either. This could not only be duplicated but could be surpassed each Saturday, if the business men would only "get together." — *Galveston (Ind.) Leader.*

THE INDIANA ARISTOCRACY.

The passing of the toothpicks broke up the feast and brought the revelry to an end.— *Orleans Progress-Examiner.*

THE OLD FARM AIN'T WHAT IT WAS.

Wanted — Gentleman to assist with light work on farm, pleasant locality, short hours, no milking or chores, no lost time for attendance upon circus, county fair and farmer's clubs, privilege of parlor on Sunday, use of horse when wanted, or will procure auto if preferred, wages to suit, money no object, must have man.— *Greenville (Mich.) Call.*

THE COW JUMPED OVER THE MOON.

Mrs. K. P. Leach was unable to serve all her customers to-day, owing to her inability to reach her milk supply.— *Marshall (Mich.) Chronicle.*

VIRGINIA JOURNALISM.

The *Journal* failed to appear last week, owing to the fact that the editor being an undertaker at this place had to use our force to help care for the dead of last Thursday's tragedy.— *Hillsville Journal.*

SMALL STEAK RARE.

A baby girl was born to Mr. and Mrs. Clifford Steak, of 1902 Marsh avenue, last night.— *Rockford Morning Twinkle.*

WHAT IS HOME WITHOUT THE LINOTYPE?

Owing to this mishap the *News* is a day late as we had most of the local news set up in linotype and the linotype was to be in on the freight. The freight did not get here so we decided to wait till to-day. Then after finding out that there would be no train to-day we will be obliged to print the paper without the linotype.—*Allen (Neb.) News.*

—*A Line-o'-Type or Two, Chicago Tribune.*



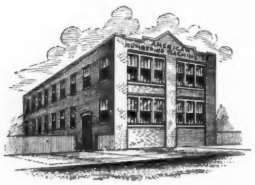
STUDY.
By John H. Vanderpoel.

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

AMERICAN NUMBERING MACHINE COMPANY COMPELLED TO ENLARGE PLANT SIX TIMES IN FIVE YEARS.

A remarkable testimony to the merits of Model "30" Numbering Machine, made by the American Numbering Machine Company, is the fact that this concern has been compelled to enlarge its plant six times since it started business, five years ago. The accompanying illustration shows the new factory building into which the company recently moved. It was specially designed and built by the company for its particular line of business, affording light on



New home of the American Numbering Machine Company, Brooklyn, New York.

all four sides. The construction is of the very best, with up-to-date equipment throughout. This splendid home will give the company ample facilities to meet the growing demand for its Model "30" Numbering Machines. The new address is 224-226 Shepard avenue, Brooklyn, New York.

THE F. WESEL COMPANY IN BIG BUSINESS INCREASE.

A remarkable increase of business is reported by the F. Wesel Manufacturing Company, of Brooklyn, New York. Among the latest orders received by this well-known concern are the following:

A complete electrotyping plant for Brooklyn Electrotype Company, Brooklyn, including a Hydraulic Molding Press, etc.

The American Colortype Company, of New York, placed an order for thirty-eight thousand sectional bases for its presses, which is the largest single order ever given for such material.

The Crowell Publishing Company, Springfield, Ohio, publisher of *Woman's Home Companion*, has placed an order for seventeen large Wesel Patent Diagonal Grooved Iron Blocks for Miehle presses, which together represent a printing surface of 40,275 square inches. Three thousand four hundred Wesel Hooks are ordered at the same time with the above blocks. This represents the largest individual order for grooved iron blocks, and proves again the well-known reputation and merit of the Wesel Blocks, of which there are almost 1,400 in use, practically in every prominent printing establishment.

If the improvement in business keeps on the way it started in the month of May, the Wesel Manufacturing Company expects a record-breaking month. The department for manufacturing grooved iron blocks and hooks is working at full capacity, and will require extension very shortly.

We are informed that the Wesel concern has again succeeded in bringing out a new improved style grooved iron block, called the "Phœnix Block," which is especially adapted for colorplate work and insures absolute register. It is for the manufacture of this block that the expansion of the factory has become necessary.

NEW WATSON VENTILATING FANS.

In many industries the need for continuous change of air is being recognized. It is desirable to remove used air to make room for fresh air. The demand for motor-driven ventilating-fan units has led the Mechanical Appliance Company, of Milwaukee, Wisconsin, makers of Watson Motors, to standardize a line of Watson Ventilating Fans, one of which is shown in the illustration. These fans are

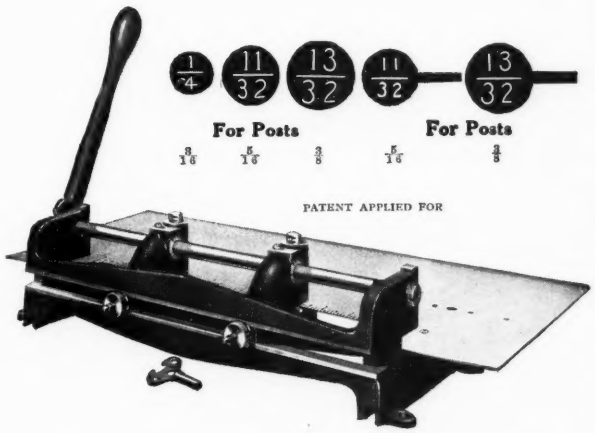


NEW WATSON VENTILATING FAN.

for use in all parts of a printery or newspaper plant, as well as for the office or school building, theater, etc. They are made for use on direct-current and alternating-current systems in sizes of 18 inches to 42 inches, capable of removing from 3,400 cubic feet to 20,000 cubic feet a minute. Standard Watson Motors are used and an especially designed fan blade.

TATUM HAND-POWER ADJUSTABLE PAPER-PUNCH.

Meeting a demand of modern business, the Samuel C. Tatum Company, so well and favorably known to printers and binders on account of the high merit of its products, has just placed a new paper-punch on the market — Premier No. 34 — for either round or slotted holes. This machine — a rear view of which is here presented — is designed especially for office use, and for the use of binders and printers who do not wish to go to the expense of a large machine, and yet require accurate work for proper registering of their sheets.



PREMIER NO. 34 HAND-POWER ADJUSTABLE PAPER-PUNCH — REAR VIEW.

The new punch is all iron and steel, the die being tempered steel. It embodies the successful principles used in the company's "Marvel" and "Hummer" punches, and is strongly featured in its simplicity, durability and accuracy.

For full particulars regarding this remarkable punch — Premier No. 34 — write direct to the Samuel C. Tatum Company, Cincinnati, Ohio. The New York office is at 180 Fulton street.

NEW ADJUSTABLE ROTARIES.

Do you, as a practical printer, appreciate the advantages of a rotary press, which you can readily change so that it will print and deliver many different lengths of sheets? You have one first cost, one floor-space, one pressman and one press. But in reality that one press takes the place of many. The Kidder Press Company has equipped these presses with a parallel-motion tape delivery, which can successfully handle all grades of paper, down to and including the lightest tissue. These presses are especially adapted for the printing of fruit wraps, oiled tissues and parchment papers of every description.

The particular press we refer to, which is shown herewith, is the company's 48 by 40 inch Adjustable Rotary, specially designed for the printing of any character of work calling for one or two colors on the face, and on any size sheet, the minimum 20 inches, the maximum 48 inches around, and of a width 40 inches maximum, and as narrow as 12 inches.

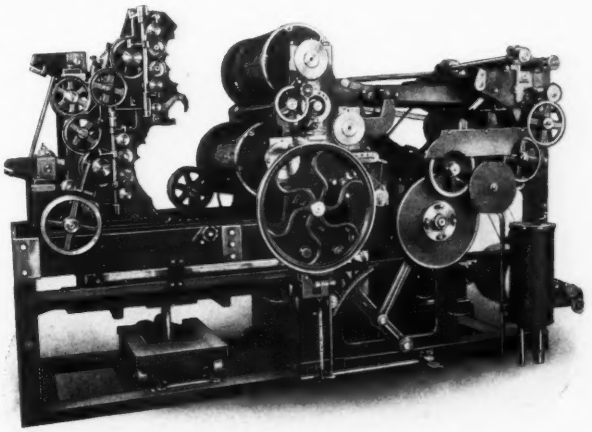
These machines print from the roll, having an exceptionally fine system of distributing and inking rollers, permitting printing the heaviest colors as well as the most solid tints. We also call your attention to the method of racking back the inking mechanism for ready access to the plate-cylinders. This is an important feature to the man "who knows."

The web is automatically fed by a feeding device, the speed of which can be changed by means of change gears, so as to feed any required length from 20 inches to 48 inches, in multiples of ¼ inch, feeding this required length once to each revolution of the press. After passing the feeding mechanism the sheet is cut from the parent roll by a rotary-shear cutter, giving a perfectly smooth, clean-cut edge; the sheet thence carried automatically to the impression-cylinder, and to a set of grippers — these grippers having absolute control of the sheet while passing under the printing-cylinders.

Subsequent to the printing operation, the sheets are collected to the number of four around the collecting-cylinder, thence transferred to the specially designed tape-delivery, carrying the completed sheets to the automatic lowering-truck underneath the press, which is readily removed when loaded.

These machines have a guaranteed speed of 5,000 revolutions an hour, while under certain conditions of work they can be run successfully at a higher speed. For example: In a recent try-out on one of these presses it was run at a constant speed of 6,000 revolutions an hour, and on a 200,000 run, just completed, it is reported that the operator produced 4,350 sheets out of a possible 6,000 for every hour consumed in running off the job; and when you consider that the actual product of a rotary press is, of course, considered good at sixty per cent of the maximum speed, you can recognize the satisfactory product produced in this particular run.

To illustrate the special construction applied to these presses to meet the requirements of customers, the Kidder Press Company is at present designing, under orders, a machine somewhat similar in character, with the exception of the size. Also this press calls for two plate-cylinders printing on the face only, but provision is being embodied



KIDDER 48 BY 40 INCH ADJUSTABLE ROTARY PRESS.

in the design so that a third printing unit can be added either during construction, or, if called for, at a later period. The company is therefore in a position to offer a customer an Adjustable Rotary Press cutting a sheet, minimum 20 inches, maximum 36 inches, and any width up to 48 inches; printing either one, two or three colors on the face, as called for. The old-style "Kidders" have always stood the test, and the company states that its new

ones are also so constructed as to be of the highest grade in printing-press mechanics.

The main office and works are at Dover, New Hampshire. The New York office is in charge of the Gibbs-Brower Company, 261 Broadway. The company is represented in Canada by the J. L. Morrison Company, 445 King street, West Toronto, Ontario; in Great Britain, by John Haddon & Co., London, England; in South America, by J. Wasserman & Co., Buenos Aires, Argentine; in Norway and Sweden, by Aktiebolaget Axel Christiernsson, Stockholm, Sweden.

THE NEW ERA PRESS AND ITS REMARKABLE ACHIEVEMENT.

The specialist in printing, like in other lines of commercial activity, is a development of this era. The specialist would be nonexistent were it not for the advancement made in the domain of press mechanics, particularly in the construction and development of automatic presses. The label-printer who at this time will stick to old-fashioned methods of printing will soon find himself without a field to work in, for the reason that some competitor, with more foresight and business energy, has taken his trade. The New Era Press is bound to revolutionize some phases of label-printing, and will lift it out of the rut. A printer installing one of these machines does not have to make any radical change in his shop, as may be necessary when installing an offset press, since the production is based on the use of ordinary flat electros. A New Era Press will print a label in any number of colors from any kind of paper stock or fabrics. It will perforate, slit, punch out, or die cut, or rewind the stock or fabric, as the case demands. These operations are performed at a speed of five thousand impressions an hour and upward.

Before us are labels printed in gold, red plate with white letters, green, and black key-plate. This label is printed on litholabel stock. The register is perfect in each detail. From a label-printer's point of view it is all that can be desired in a label. And speed: these were turned out at the rate of six thousand impressions an hour. Is it any wonder that a label-printer employing out-of-date methods should sit up and take notice? The press will equal this performance in other lines of work, as it is built in units, and may be arranged to operate on both sides of the sheet in one or more colors with equal facility. The specialty printer who is beginning to notice the inroads into his line of work from competitors would do well to take counsel with the builders of this machine, else he may suffer extermination in business. Henry Drouet, sales agent, 47 West Thirty-fourth street, New York city, will show how economically difficult work can be produced on this machine, and solicits samples for demonstration.

STEEL BELTS TO REPLACE MORE EXPENSIVE LEATHER AND RUBBER.

The American Steel Belt Company, of Detroit, Michigan, is making a most decided innovation in the belt industry.

It is putting on the market steel belts, which will give the same service as the very best kind of leather or rubber belts, and which are sold at a much lower price than the other kind, owing to the fact that the cost of steel is much less than the cost of leather or rubber.

The company owns the patents on belt fasteners, without which steel belts can not be used; therefore this company has a monopoly in this new business at the present time, as there can be no competition.

Steel belts are used quite extensively in Germany, where they have proved to be successful, although the fasteners used in Germany are decidedly awkward and clumsy. Many of these new steel belts are now in use, so that their practicability is not questioned. The company is a new one, the patents having been allowed only about the first of the year, but the company states there is already a demand for them, and they expect to have a large number in use within a few months. The company recently received an offer of a large sum for the controlling interest, but the inventors declined the offer, as they wish to reap the rewards themselves and for their stockholders.

The invention has been produced by Roy K. Cronkhite, a mechanical engineer in the service of the Hudson Automobile Works, and Monroe M. McGrath, formerly superintendent of the Peerless Radiator Company, both of Detroit.

Franc R. Woodward, who is well known as an advertising manager and publicity expert, is the secretary of the company, and fills the position of sales manager.

These gentlemen state that it will not be long before steel belts are in demand to replace all other kinds. Inquiries have been received from all over the United States, from factory superintendents who want to know all about the new steel belts, and what service can be expected of them.

PARSONS & WHITTEMORE, INC., AGENTS FOR LEADING PRODUCTS.

Parsons & Whittemore, Incorporated, 174 Fulton street, New York city, are agents for some of the leading paper-mills in the United States, covering practically all grades of paper, and also for many lines of machinery used in printing and publishing offices, among which may be mentioned the following:

The Leader Envelope Machine, which, as its name implies, is the leader among this class of machinery in the world; it is built of the best material, is constructed by mechanics long skilled in the art, and it is not an idle boast to proclaim the Leader Envelope Machine the best envelope machine on the market.

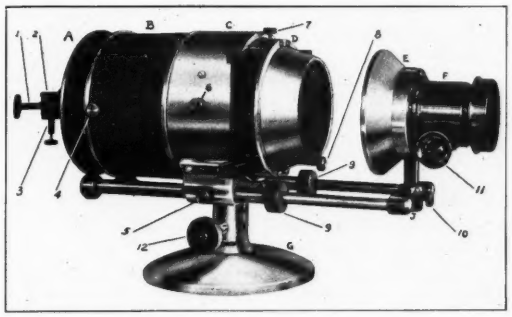
The Rosback Rotary Perforator, which makes both the slot and knife style of perforation, crimps, scores, trims, and, in short, does in one operation work which ordinarily requires two or three machines.

The Eclipse High Grade Newspaper Folder has been recognized as the most popular machine offered to the trade at its price. This is a machine which has been on the market for twenty-seven years, and as the manufacturers have devoted their attention to this line exclusively, they may be supposed to know what folding machines should be. The machine has solid steel rolls, machine-cut gears throughout, gripper registering device, and the working parts are more readily accessible than on any other folder of which we know. The changing from one side sheet to another is easily and quickly done. The machine is equipped with combination cam, which absolutely prevents the folding-knives from getting cut of time, with back retarders to prevent the sheet from rebounding when it has reached the feed-guide, etc.

Parsons & Whittemore, Incorporated, also offer steel filing equipments and office labor-saving devices. They also handle many lines of European papers; and all the grades of papers, papeteries, and bristols, etc., offered by this company are among the best in the United States or in the world.

THE VICTOR STEREOPTICON.

A remarkably simple and efficient apparatus has just been placed on the market by the Victor Animatograph Company, of Davenport, Iowa, in the Victor Stereopticon. It is specially designed to meet the need for a strictly portable and simple projecting instrument for the use of those who have never had experience with arc lights or picture-projecting instruments. The apparatus can be connected to any incandescent electric-light socket, making it practical for use where electric current is available. No special feed wire is necessary. Now that printers are lecturing and demonstrating by figures, charts and pictures, this apparatus will come to them as a welcome adjunct to their lectures. The salesman can show his goods effectively in a few minutes cheaply and efficiently, and for either business demonstration or entertainment the Victor will meet every need. Full particulars will be sent by the company on request.



THE VICTOR STEREOPTICON.

PERFECT REGISTER IN TWO-COLOR WORK AT HIGH SPEED.

The Upham Color and Speed Attachment for Miehle presses has brought about a revolution in the method of producing high-class colorwork. Printing two colors at one feeding of the sheet, and one make-ready, insures economy in handling and secures absolute accuracy in register.

This is brought about in an easy manner by the device, which is attachable to nearly all of the presses made by the Miehle Printing Press & Manufacturing Company.

A press so equipped will handle a wide range of work, and does not require any additional floor-space. The cost of the apparatus is surprisingly low, considering its great advantages. The following general description will enable one to understand its functions and mode of operation:

It consists of an auxiliary grooved plate-cylinder, one-half the diameter of the impression-cylinder of the press. This is mounted back of the impression-cylinder and just beneath the feed-board. Here also are mounted the ink-fountain and the form and distribution rollers. Specially curved plates are attached to the cylinder. These plates are formed by a process that eliminates all stretch, and therefore enables the curved plates to register exactly with original half-tones, electros, type-matter or other color-plates carried by the bed of the press.

The sheet receives its first impression from the form on the bed in the usual way, and, while the grippers still retain the sheet, it is impressed from the curved plates, hence exactness is insured.

As the plate-cylinder is one-half the size of the impression-cylinder, it revolves four times for each impression-take. This gives distribution equal to four rollers, consequently perfect inking of the plates.

When increased speed is desired on single-color runs, the type-bed can easily be disconnected and thrown out of connection with the cylinders, which may be run as a sheet-feed rotary. This is a very novel feature.

For rotary work curved plates are carried on the auxiliary cylinder. These plates are the same thickness as for any standard patent block. Plates made for flat use may be readily adapted for use on the auxiliary cylinder by the company's patent method of curving.

For full information regarding the Upham Attachment and its accompanying plate-curving process, inquire of the Miehle Printing Press & Manufacturing Company, Chicago.

HADDON SAFETY PLATEN—THE ART CAXTON PLATEN PRESS.

In the advertisement section will be found an advertisement from John Haddon & Co., London, England, illustrating their products — the Art Caxton Platen Press and the Haddon Safety Platen — two machines which are new to this market.

The sale of these two new machines was placed in the hands of H. Hinze, Tribune building, New York, and very shortly there will be some of these machines on exhibition in that city, as well as in Chicago, so that the trade can inspect them. Both styles, while new to this market, have been tried out in many countries, especially in Europe, and it has been found out that both machines have all the latest improvements and have many features which no other machine of the kind has.

The Art Caxton Platen Press is the heaviest-built machine of its kind, weighing fifty per cent more than any other machine on the market, and has an inside chase of 18 by 22½ inches. The double-position platen, double gearing, automatic side-register lay, roller-lifting device, four large form rollers, are only a few of the many exclusive features of this machine.

The safety platen has many advantages over its rivals, and readers will make no mistake in communicating with H. Hinze, Tribune building, New York city, who will be pleased to give full information regarding this machine.

HACKNEY VENTILATING SYSTEM.

The Hackney Ventilating Company, of St. Paul, Minnesota, is making a special study of printing-office ventilation. This concern is in a position to adapt its system to every requirement. The articles on the "Ventilation of Composing-rooms," by L. A. Schmidt, which appeared in the February and March issues of THE INLAND PRINTER, have quickened interest in these matters, and printers who are investigating ventilation problems will find much of value to them in the literature of the Hackney Ventilating Company, obtainable from the company on request.

NEW BUILDINGS FOR THE HAMILTON MFG. CO.

The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, is at work on the construction of additional buildings for its steel department. The new buildings have been designed by eminent engineers, and are of the most approved construction for steel work — combining the best light, together with strength and fire resistance.

The new buildings will provide approximately 70,000 square feet, which, together with the present Steel Department buildings, will total close to 100,000 square feet for

that branch of the business. This is, indeed, a splendid indication of the great strides the printing world has taken in the last few years, and of the healthy tone of the business at the present time.

ELECTRICAL EQUIPMENT FOR THE NEW YORK TRIBUNE.

The Sprague Electric Works of General Electric Company, New York, has been awarded the contract for furnishing and installing a complete electrical equipment in the new plant of the New York *Tribune*. The apparatus will consist of the following: One 200 kilowatt, 125 volt, engine type generator; two 60-horse-power double-motor equipments with full automatic push-button-control systems for operating Duplex newspaper presses; two electric hoists for handling paper-rolls; various individual motors for operating stereotyping machinery; the present switchboard is to be remodeled with new instruments, switches, etc.; Sprague conduit will also be used in the installation.

Thirty-two linotype machines in the composing department are already driven by Sprague electric motors, and with the new additions to be made the plant will be a modern one in every respect. The Sprague Electric Works has long made a specialty of this class of installation, and the *Tribune* outfit will be a striking example of what electricity is doing for the modern newspaper.

ONE-PIECE STEEL LETTERBOARD.

A broad patent covering letterboards has just been allowed Thomas W. Suddard, manager of the Steel Department of the Hamilton Manufacturing Company, Two Rivers, Wisconsin. Under this patent, which has been assigned to the Hamilton Company, that concern will be able to supply exclusively with their Printers' Steel Furniture Letterboards made of one piece, which are naturally much stronger and more rigid than those made of several pieces joined together.

The new letterboard is only one of many remarkable things the Hamilton Company is doing in their new steel department, many interesting evidences of which are to be found in their beautiful new catalogue showing the furniture in actual colors, copies of which will be prized by every printer fortunate enough to receive one.

A MODERN PAPER BOX.

Under the title "A Modern Package" the M. D. Knowlton Company, of Rochester, New York, in an attractive booklet to paper-box makers and printers, describes a new style of box. Its chief advantage is its unusual strength, due to the fact that the board of which it is made is lined on one side with a paper of sufficient strength to permit of creasing the board, instead of scoring it. Only two machines are required in its manufacture, and the field for a box of this character, combining the strength of wood with the cheapness of the paper box, is unlimited.

AUTOMATIC PRESS CONTROL.

A new publication that should prove of special interest to the printing fraternity, and those who care for the printer's electrical requirements, is a bulletin of the Monitor Controller Company of Baltimore, dealing with the subject of automatic control for printing-presses and the various machines used in the allied trades. Such devices as those dealt with should greatly increase the efficiency of the pressroom, owing to the time saved in the control of the press, and in the saving in wear and tear on the machines. The value of automatic control is fully realized only with machines having their own source of power — that is, individual-motor drive. Modern printing-presses are such machines, and where frequent stops and changes in speed are required, with often a return to the previously attained running speed, the old-fashioned switches and regulating rheostat boxes on the press are clumsy and inadequate, compared to a positive and accurate automatic push-button-control system.

A perusal of the pages of this bulletin will at least afford one the opportunity of becoming acquainted with the most recent types of apparatus developed for the automatic control of printing-presses and the like.

THALER LINOTYPE KEYBOARDS INCREASE SPEED.

Printers who are ambitious to become linotype operators and linotype operators having low speeds should practice on Thaler Keyboards. For printers who have no knowledge of the principles of operating and whose ambition is to become linotype operators, no better beginning can be made than to combine a Thaler Keyboard with "Correct Keyboard Fingering," by John S. Thompson. The keyboard — which is made by the Thaler Keyboard Company, Washington, D. C.— is the means and the book is the way, or the guide, as it were.

Operators who were so unfortunate when they started to learn the fingering as not to use all of their fingers, or who pounded the keys, have a means of overcoming their handicap and consequently increasing their speed at a lesser expense of energy.

These keyboards are like machine keyboards in dimensions, and are light and compact. They are comparatively cheap when the work they perform for you is considered.

Thaler Keyboard, with "Correct Keyboard Fingering," costs $5. "Correct Keyboard Fingering," without keyboard, is 50 cents. Both are for sale by The Inland Printer Company, Chicago.

SEYBOLD MACHINE COMPANY IN NEW RAND-MC NALLY BUILDING.

The Seybold Machine Company is now located in its new quarters, in the New Rand-McNally building, 112-114 West Harrison street, Chicago. While the factory of the company is at Dayton, Ohio, the new Chicago offices and exhibition rooms are supplemented with a high-grade machine-shop and a "service" room, so that prompt and efficient service will greet the many customers of this well-known concern. A complete line of the company's products, including machinery for bookbinders, printers, lithographers and paper-mill men, will be displayed in the exhibition rooms.

"THE TRIUMPH CHRONICLE."

The Triumph Electric Company, of Cincinnati, Ohio, has recently established an interesting monthly as a medium of intercommunication between its customers and its various branches. The various electrical manufactures of the company are exploited in its pages, and valuable information in electrical engineering is given, together with current topics dealing with the personalities extending the activities of the Triumph Electric Company. Much general matter, original and selected, brighten its well-printed and handsomely illustrated pages. J. F. Nisbet is the capable editor.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand. London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

WANT ADVERTISEMENTS

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.**

ADDRESS WANTED.

$25 REWARD and costs will be paid to person supplying information that will lead to the restitution of Fred Goga to his dying mother; age 18, 5 feet 10 inches tall, weighs 130 pounds; untalkative, dark shade blond hair, four fingers left hand knotted by break, facial expression sad and diligent; no clothes, mind weak, nervous, no bad habits; spent last summer in Germany; plays violin; left Cleveland May 23, Akron few days later; pressfeeder and two-thirder typesetter; no card now; his quick return only means of saving aged mother's life; please hold him and send telegram to mother, 3686 East Forty-ninth street, Cleveland, Ohio.

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of bodytype, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ACCOUNTING SYSTEM FOR PRINTERS — A book for the printer with a cost system, or intending to install one; investment and expense accounts arranged accordingly. Labor-saving short cuts shown. $2.50 post-paid. WALTER JOBSON, 643 Hill st., Louisville, Ky.

SCHEDULE OF PRICES ON BOOKBINDING — A practical scale compiled from cost-system production; will save its cost many times over in a short time. Price, $2. F. M. COWEN, Houston, Tex.

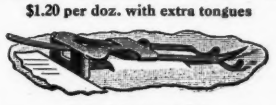
PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

FOR SALE — Half-interest in weekly newspaper and job office; splendid opportunity for ambitious printer; Park *Record*, eight pages, all home-print, established 1880; Park City, Utah, produces weekly 4,000,000 pounds ore; has paid $50,000,000 in dividends; 1,500 men employed in mines and mills, wages $3 up per day; population, 4,500, sixty business houses, modern advantages; market for rich farming section adjacent. *Record* plant comprises Miehle press, folder, Junior linotype, jobbers, cutter, punching, perforating, stitching machines, electric power, plenty of modern material and type equipment. Own lot and building, center main street, near new government building. Business pays $250 per month net. Average monthly receipts past year: Advertising, $426.68; jobwork, $311.51; subscription, $111.96. Total expense, $600, including paper stock and wages of two proprietors. Owner in charge of mechanical end must move family to lower altitude. Will sell half interest for $1,500 in easy instalments from profits of business. Fine chance for one seeking high, dry, healthful mountain climate. W. A. RADDON, Park City, Utah.

FOR SALE — Modern job-printing plant in Memphis; one Autopress and jobbers; good business established; excellent location; operating expense lowest in city; owner retiring; cash or terms. BOX 951, Memphis, Tenn.

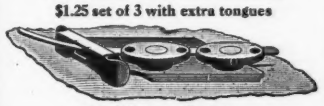
Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

4–9

OLD, ESTABLISHED PLANT FOR SALE — Well-equipped newspaper and general printing plant, located in central southern Michigan, consisting of three cylinders, two platens, wire-stichers, Dexter folder, power cutter, standard linotype, electric motors, etc. Established over 70 years ago; two well-established specialties, with large margin of profit; daily and weekly newspapers with circulation over 1,700; county seat of prosperous agricultural county of 75,000 people; output of plant, $30,000 annually; give ability to make deal in first letter. G 887.

FOR SALE — Book-printing plant, centrally located in New York city and running at the present time publishers' work. Equipment consists of five 41 by 61 flat-bed Huber presses; eight 39 by 52 flat-bed Huber presses; two 42 by 52 flat-bed Huber presses; one 33 by 50 flat-bed Miehle press; one 44-inch Brown & Carver paper-cutter; main and counter shafts, pulleys, clutches, rollers, etc.; price, $18,000 — $5,000 cash, balance on easy terms to responsible parties. Address E. H., P. O. Box 1321, New York city.

WANTED — Practical printer with business experience, and a good mixer, competent to make estimates, and with $10,000 capital, to purchase interest and take official position in an old, established and profitable printing, lithographing and binding business. Apply CHRISTIE LITHOGRAPH & PRINTING CO., Duluth, Minn.

I WILL GIVE FIFTY DOLLARS to the party who will furnish me with information of good field for a linotype trade shop, if I locate on his information; give full particulars in first letter. G 892.

FOR SALE — Printing business; special line; has paid good profit for 20 years; owner retiring; fine chance for practical printer (comp.) with a little cash. G 866.

DESK ROOM — Fine office, best location for manufacturers' agent, stenographer, telephone. PECKHAM MACHINERY COMPANY, 1 Madison av., New York city.

FOR SALE — BARGAIN in printing business in largest city in Texas. G 444.

Publishing.

MONTHLY MAGAZINE, devoted to orchards and western land development, can be bought for $5,000. HARRIS-DIBBLE COMPANY, Masonic bldg.. New York city.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store, about 75 cents. Circular and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between The Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York city, and Fisher bldg., Chicago, Ill.

FOR SALE — Whitlock two-revolution press, 27 by 31, two-roller; also 29 by 42, four-roller; both of these machines have new bed crank movement, printed-side-up delivery; also Campbell pony, two-revolution, 23 by 28 and 23 by 30, front fly delivery, cylinder trip. All of these presses have table and screw distribution, and are guaranteed thoroughly rebuilt and to print as good work as new presses. Send for illustrated list. RICHARD PRESTON, 167 E. Oliver st., Boston, Mass.

LARGE PLANT SALE — Very low prices for quick shipment. Miehle, 43 by 56, motor, Dexter feeder; Huber, 46 by 61, Huber Perfector, No. 43 Optimus, Seybold Smasher, Linotype, 30 fonts matrices, liners, ejector-blades; complete monotype equipment; 700 zinc, steel and brass galleys; time stamps, 50 paper platforms; all type 15c per pound. State what you want. PECKHAM MACHINERY COMPANY, 1 Madison av., New York city.

FOR SALE — Our complete linotype plant, consisting of two Model No. 4 quick-change double-magazine linotypes, with extra magazines, liners, blades, etc., and large assortment two-letter matrices. KEYSTONE PUB. CO., 809-12 N. 19th st., Philadelphia, Pa.

FOR SALE — Three No. 2 Linotype machines, equipped with German and English matrices; GERMAN DAILY GAZETTE PUBLISHING COMPANY, Philadelphia, Pennsylvania.

LINO-TYPEWRITER — The typewriter with the linotype keyboard; sold on easy terms; write for special introductory price. BUCKNER LINO-TYPEWRITER CO., Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE — Falcon job press, automatic feed and delivery, size 12 by 18 inside chase; run but a short time; a bargain. Address BAKER-VAWTER CO., Benton Harbor, Mich.

BARGAIN IN NEW WOOD TYPE — Useful Gothic series in 8, 10, 12, 15, 20, 24 line first-class wood type; write for price and samples. GERHARDT, 1162 Liberty av., Brooklyn, N. Y.

FOR SALE — One Model No. 1 Linotype, No. 1112, and one Canadian Linotype, No. M-3204; both in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S., Canada.

FOR SALE — One Model No. 3 Linotype, No. 7374, with one extra magazine. THE COMMERCIAL PRINTING CO., West Exchange and Water sts., Akron, Ohio.

FOR SALE CHEAP — Complete stereotyping outfit, suitable for fair-sized printing plant; investigate this. AMERICAN LOOSE LEAF MFG. CO., Chicago, Ill.

FOR SALE — Burton Peerless perforator; will do good work; a great bargain at $75. Address BAKER-VAWTER CO., Benton Harbor, Mich.

FOR SALE — Two-color, four-roller Huber press, 32½ by 50½, complete, with overhead steam fixtures, ten years old, in good condition; cheap. G 868.

FOR SALE — New No. 4 Model Linotype, complete with motor, four magazines, 6, 8, 10 and 12 point matrices, Rogers tabular attachment. D 638.

FOR SALE CHEAP — Campbell pony, 34 by 50 bed, good condition. E. B. LOVELAND PRINTING CO., Mt. Vernon, N. Y.

FOR SALE — One Model No. 4 Linotype, No. 11237, complete. JACKSON & BELL, Wilmington, N. C.

HELP WANTED.

Operators.

WANTED — Machinist-operator who can work on floor; speedy and accurate; state wages. BOX 593, Troy, N. Y.

Pressmen.

GORDON PRESS FEEDERS wanted for Multigraph printing; steady positions for satisfactory men; young men eighteen to twenty years preferred; apply by letter to E. D. GODFREY, 20 Vessey st., New York city.

HELP WANTED — Harris pressman; we want a man who is thoroughly familiar with the Harris two-color press; capable of getting quality work at a minimum of cost; to a reliable man, we offer every opportunity for advancement; state experience and references in first letter. THE CIRCULAR ADVERTISING CO., 218-20 E. Fourth av., Cincinnati, Ohio.

WANTED — Assistant Harris pressman, experienced on 15 by 18 two-color automatic; no other need apply; steady work day or night. M. M. ROTHSCHILD, INC., 711 S. Dearborn st., Chicago, Ill.

Salesmen.

TYPE AND MACHINERY SALESMAN wanted for western Canada; experienced, reliable man, one familiar with Barnhart Bros. & Spindler's goods preferred; apply with references. MILLER & RICHARD, Type Founders, 123 Princess st., Winnipeg, Can.

EASTERN INK AND COLOR HOUSE desires representative for New England States; good, permanent position for energetic man who can command trade; state experience and salary required. G 607.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York; seven Linotypes; day and evening classes; lesson sheets; mechanical instruction; employment bureau; hundreds of successful graduates. Write or call for particulars.

SITUATIONS WANTED.

Bookbinders.

BOOKBINDER — First-class all-around man desires position; finisher, forwarder, marbler, gilder and ruler; edition, blank-book, as well as loose-leaf binder; West preferred. G 715.

BOOKBINDER — First-class finisher and forwarder wants position; experienced in blank-books, editions and loose-leaf binders. G 880.

BINDERY FOREMAN of good executive ability, who thoroughly understands the business in its different branches, wants position. G 459.

Compositors.

FIRST-CLASS JOB COMPOSITOR — German-English; quick, correct worker; man of originality and taste; A-1 designer and letterer; able to work out ideas attractive and up to date; reliable, sober; union man; best references; state wages. G 872.

SITUATION WANTED — Compositor, job and ad.; central West or South. L. HANSULT, 252 University pl., Woodhaven, L. I.

Engravers.

SITUATION WANTED as superintendent or manager of photoengraving plant, by a practical man of ability now employed as superintendent in one of the largest shops in the West; can furnish the best of references from past and present employers. G 865.

Foremen.

TO NEWSPAPER MANAGERS — If you are in need of a first-class foreman of your web pressroom, or superintendent for both pressroom and stereotyping departments, I would be pleased to correspond with you; have had twenty-five years' experience in the mechanical end of the business, have good executive ability and am thoroughly competent; A-1 references. G 878.

WANTED — Foremanship of composing-room in large or medium sized shop; either working or desk foreman. G 799.

Operators.

SITUATION WANTED by an all-around man; linotype operator for 8 years; past 4 years have been foreman and superintendent of Chicago periodical; am also good ad. and job man; references from my present employers. G 864.

LINOTYPE OPERATOR-MACHINIST of 2½ years' experience in general line of linotype work desires position in the North or West. J. A. BRAUN, 610 Second st., N. W., Washington, D. C.

LINOTYPE OPERATOR would like to locate his machine with some reliable printing-plant needing composition, and where opportunity for other composition is good. G 588.

STYLE D MONOTYPE keyboard operator wants steady position on straight matter; capable of 5,000 to 6,000 and better an hour; West preferred; union. G 873.

Pressmen.

A FIRST-CLASS, all-around pressman, can furnish any amount of references as to ability and character, wishes to get connected with a good print-shop in a town from 60 to 150 miles from Chicago; in a shop that wishes to increase business, as he has in view a class of work that can be held by a little exertion, and, if necessary, can put in some cash in a progressive concern. F 832.

SITUATION WANTED — First-class cylinder pressman, foreman experience, finest grade half-tone colors, desires change; within 240 miles of Chicago preferred; write conditions. G 879.

SITUATION WANTED — Cylinder pressman, young, married man, thoroughly competent on high-grade work, wants permanent position; Pacific West. G 724.

POSITION WANTED by cylinder or platen pressman of 12 years' experience; good commercial printer; union; state wages; must be steady work. G 722.

PROFICIENT PRESSMAN desires position in Greater New York; cylinders and jobbers, working foreman, good executive. G 874.

Salesmen.

SALESMAN with seven years' successful road experience in printing machinery and printers' supplies wants position with exclusive machinery house; age 38, married; regular habits; references. G 870.

WANTED TO PURCHASE.

WANTED — 29 by 43 and 32 by 47 Babcock Optimus presses. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, $2 per month; send for samples; a signature cut free with a six months' order. WM. J. PLATT & CO., Bridgeport, Conn.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-12

Case-making and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-13

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-12

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-13

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-12

Electrotypers and Stereotypers.

H. F. McCAFFERTY CO., nickeltyping and fine half-tone work. 141 East 25th st., New York. Phone, 5286 Madison square. 3-13

Electrotypers' and Stereotypers' Machinery.

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-13

F. WESEL MFG. CO., Brooklyn, N. Y., machinery and supplies for every detail of the trade; New York salesroom, 10 Spruce st.; Chicago office, 431 S. Dearborn st. 3-13

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-12

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-13

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 E. Randolph st., Chicago. 4-13

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 7-12

Grinders and Cutting-room Specialties.

WE SELL to printers, lithographers and related trades and satisfy them because of a knowledge of what is required. Our personal service makes our patrons satisfied customers. Our specialties: High-grade paper-cutter knives; cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knifegrinders. Prices right. E. C. KEYSER & CO., 722 S. Clark st., Chicago. 6-13

Guaranteed Flat Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed flat gummed papers in the sheet and in the roll. Chicago office, 452 Monadnock bldg. 2-13

Gummed Labels and Advertising Stickers.

STANDARD PUB. CO., Vineland, N. J. Gummed labels and stickers for the trade. Send for catalogue. 6-12

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers in sheets and rolls. 5-13

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-13

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Roll-feed Duplex, Triplex. 8-12

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, Central Offices, 160 Broadway, New York; Western Office, 108 LaSalle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-12

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-13

Numbering Machines for Printing-presses.

WETTER NUMBERING MACHINE CO., 335 Classon av., Brooklyn, N. Y. Special machines for rotary presses of any make. Prices that talk. 1-13

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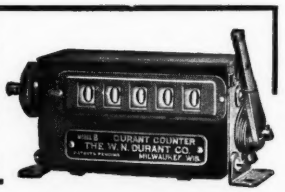
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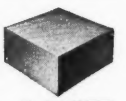
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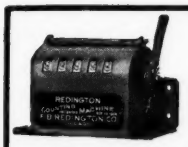
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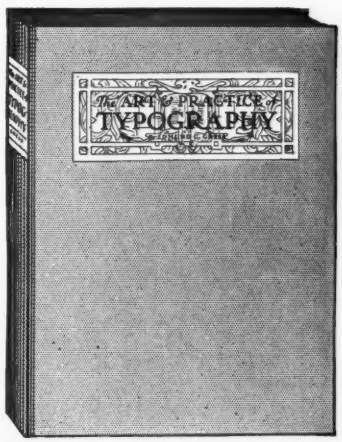
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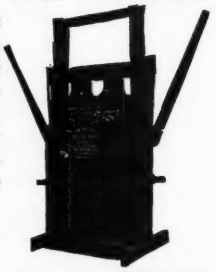
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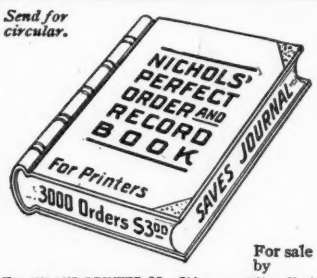
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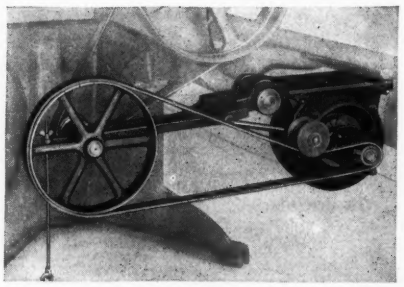
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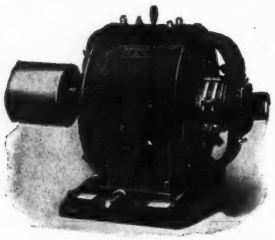
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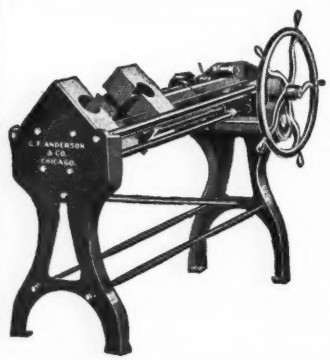
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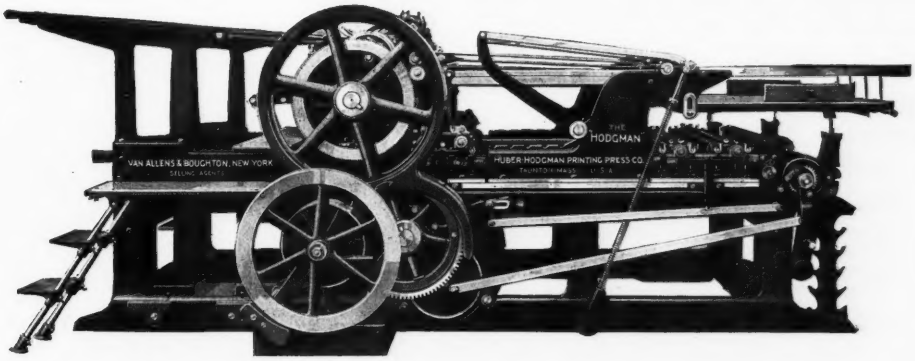
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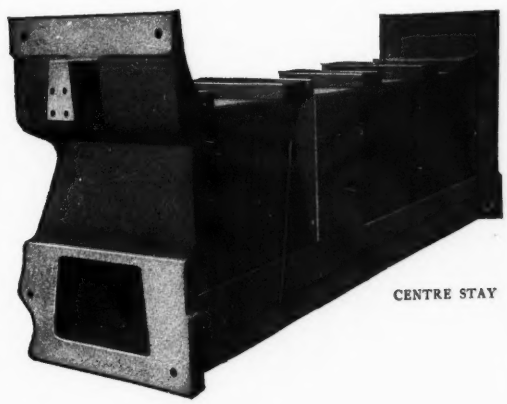


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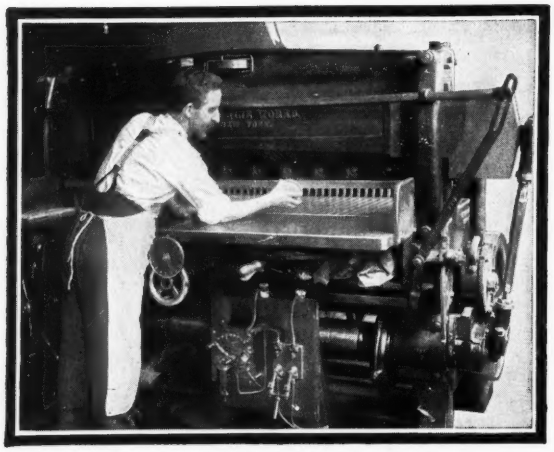
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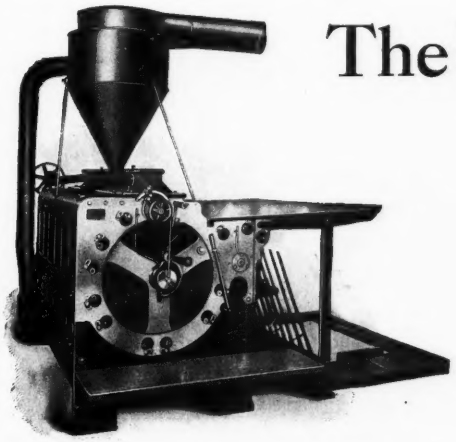


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U. P. M. Automatic Continuous Pile Feeders

The feeder that makes the Rotary Offset Press a high-speed success.

SOLE SELLING AGENTS

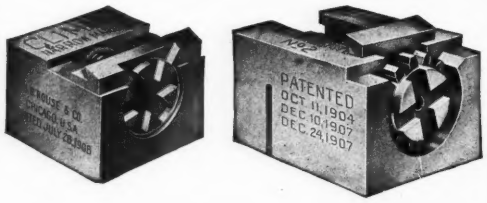
UNITED PRINTING MACHINERY CO.

Jamaica Plain, Boston, Mass. **12-14 Spruce Street, New York**

Western Agent

WILLIAMS-LLOYD MACHINERY CO.

638 Federal Street, Chicago



Be Sure You Get the Genuine

Printers about to change or install new Base and Register Hook Systems should look into the *genuineness* of the various offers made, because the unprecedented success of our Climax and Combination Register Hooks has led some manufacturers to imitate them. Don't be deceived, don't spend another dollar for hooks of any kind until you have compared the Climax and Combination with the imitations — *then buy the best.*

CLIMAX AND COMBINATION

are the names of the best two register hooks made to-day.

They are used in preference to all others by those who know most about *using* hooks — the foremost printers in America, including the pioneers of the three-color industry.

Climax and Combination Hooks satisfy your most critical and successful competitors and *will satisfy you.*

Made Only By

H. B. ROUSE & CO.

CHICAGO

"Modern Methods" Explains Everything
Have You Got Your Copy? It's FREE

"EFFICIENCY

Ease of Control, Cleanliness, Economy of Space *and* Increase of Output at Decreased Cost"

These are the advantages of individual motor-drive for printing-presses, as described in a recent article in the *Electrical Record.*

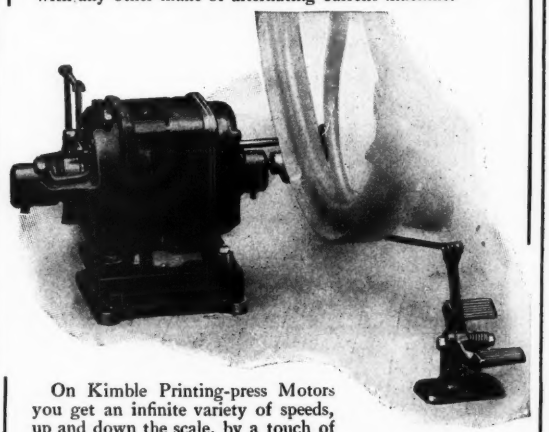
And no motor embodies all these advantages quite as fully as the

KIMBLE

Variable-speed, Single-phase, Alternating Current

PRINTING-PRESS MOTORS

This we stand ready to prove by actual test, in competition with any other make of alternating current machine.



On Kimble Printing-press Motors you get an infinite variety of speeds, up and down the scale, by a touch of the toe on the foot levers.

"A Touch of the Toe To Go Fast or Slow"

and it is all done *in the motor itself*, without the expensive juice-eating controlling devices such as are necessary on other alternating current motors.

And, secondly:

When you reduce *speed* on the Kimble Printing-press Motor, you cut current *cost* correspondingly.

"Kimbleize Your Shop and Paralyze Your Power Bill"

Kimble Motors for Jobbers.
Kimble Motors for Ponies.
Kimble Motors for Cylinders.
Kimble Motors for Linotypes.
Kimble Motors for Cutters, Stitchers, Folders, etc.

The *right* Kimble for each machine in any shop, from the Government Printing-office in Washington to the humblest back-room printery.

Get our catalog Get our estimates
Get our advice All are free

Kimble Electric Company

1125 Washington Boulevard Chicago

DISTRIBUTION REGISTER WEAR-PROOF IMPRESSION SPEED CONSTRUCTION

It's not what we say the AUTOPRESS can do, but what its users say it has *done*.

DISTRIBUTION "It is a pleasure for me to say that the Autopress is a little wonder and a practical money-making machine. It does its work well, having fine distribution and three form rollers, which aids in turning out the nice class of work it does." — CHAS. S. BEELMAN, Fremont, Ohio.

"We are just finishing a four million run of circulars, sheet 10½ by 12½, half-tones and type, with delicate half-tone screen border effect. The quality of the work has been much superior to that obtained a year ago on the same job handled on a large cylinder, when we handled the work in a different manner, as we then had no Autopress." — THE BANKERS PUBLISHING COMPANY, Toledo, Ohio.

"We enclose a little booklet printed in duotone, which we recently completed on our Autopress. We consider this as good a piece of work as could be turned out on any press of any style or make whatever, and we know that no press outside of an automatic could make the time we made on the Autopress." — W. M. LINN & SONS CO., Columbus, Ohio.

IMPRESSION "We take the pleasure now of assuring you that we are getting with your Autopress the full value of our forms; gaining a remarkable impression at such speed. The colorwork which we have sent you proves to you what we have been able to accomplish." — WM. MITCHELL PRINTING CO., Greenfield, Ind.

REGISTER "For duplicate, or any register work, the register is perfect, and we believe can not be duplicated on a Gordon or cylinder." — THE INTERNATIONAL BLANK BOOK CO., Chicago, Ill.

QUICK MAKE-READY "The fact that two months after installing our first press we placed an order for another press would indicate that the press was giving satisfaction. Our purpose in putting in the "Auto" was primarily to handle these orders, expecting to run the smaller runs on our Gordons, of which we have seven, but have found that the "Auto" is a time-saver on even the smaller runs, as it is as quickly made ready as the Gordons." — THE GEO. L. CURTICE PRINTING CO., Akron, Ohio.

SHORT RUNS "We find the press practical for runs as low as 2,000 and, of course, the longer runs are more profitable. Our trouble has been to provide enough work for the press. The work that the press will do disappears very rapidly and the output is almost wonderful." — STEARNS BROTHERS & CO., Chicago, Ill.

WEAR-PROOF CONSTRUCTION

"The machine we have used for two years does absolutely as accurate work as it did when first installed, but in this regard beg to advise that we have from time to time made some few little repairs, the cost of which were almost nothing, and to-day the machine is in as good condition, we believe, as when we purchased it." — WELDON, WILLIAMS & LICK, Cincinnati, Ohio.

"The two Autopresses that you installed in our plant are giving the greatest satisfaction. The first one is now running over a year, and the second one about four months. We are pleased to say that we have not spent one cent on either of these presses for repair in all this time, and both have been running steadily eight hours a day, with the exception of time required to change the forms. We run these Autopresses at the rate of 5,000 an hour, but when pressed for time, have speeded them up to 6,000 an hour and get the same satisfactory results as on the slower method." — HENNEGAN & CO., Cincinnati, Ohio.

"After using our Autopress for two years we are well satisfied that we made no mistake in buying it. It has been running constantly and has given us no more trouble or upkeep expense than any other cylinder press per thousand impressions. To express it in a word, we are 'Satisfied.'" — THE YOUNGSTOWN PRINTING CO., Youngstown, Ohio.

"We find press to be a very durable machine. Its impression is very rigid and its ink distribution is very good." — ARCUS TICKET CO., Chicago, Ill.

DOES WHAT IS CLAIMED "The Autopress does all that is claimed for it and then some. When one sees his machine in operation and sees the stream of paper and quality of work that is being piled up in the jogger, he wonders how he ever got along without it." — THE CITIZENS PRINTING CO., South Omaha, Neb.

"The Autopress has not failed to come up to every claim the manufacturers made for it." — THE FRANKLIN PRESS, Detroit, Mich.

RANGE OF WORK "We have given the machine severe tests on light-weight onionskin and three-color work on 25-lb. S. & S. C. cover stock, as well as heavy enameled, on all of which we have found register perfect and general working highly satisfactory." — GARBER PUBLISHING CO., Ashland, Ohio.

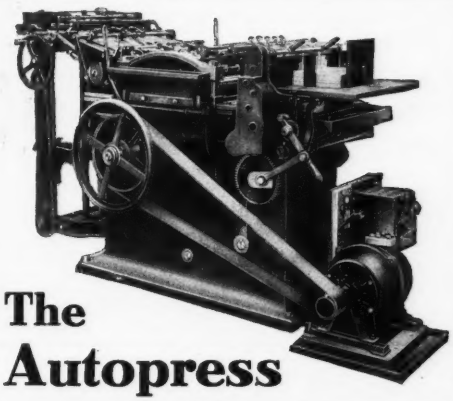
OUTPUT "Regarding your press that we have been operating for nearly two years, we find it nicely meets our requirements on a lot of our work, and on such work as is suited for this press as to size of form and weight of stock, we get a high rate of speed and a satisfactory result." — THE SALEM PUBLISHING CO., Salem, Ohio.

"We like the Autopress. It does good work, and does it very fast. Have just finished a run of 75,000 at an average of 4,000 per hour." — THE MONROE DEMOCRAT, Monroe, Mich.

Note the unparalleled printing range of the AUTOPRESS. Remember that its wonderful distribution, perfect register, easy make-ready and great speed will qualify you to do every grade of long or short runs more quickly and at greater profit for each job. Every claim is guaranteed. Saving in feeders' wages alone buys the AUTOPRESS. Sold on terms suitable to your convenience.

SEND TO-DAY FOR FULL PARTICULARS

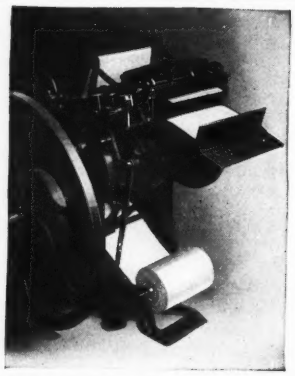
THE AUTOPRESS COMPANY
299 Broadway, New York



The Autopress

BRANCHES

CHICAGO, 431 S. Dearborn St.
ATLANTA, GA., Rhodes Bldg.
LONDON, ENG., 85 Fleet St.
SAN FRANCISCO, Phelan Bldg.
BOSTON, 176 Federal St.
TORONTO, CAN., Carlaw Ave.
MEXICO CITY, MEX.



Bresnan's Automatic Feeder

Is an Attachment for the Gordon Press that converts it into an Automatic SELF-FEEDING Press.

The Attachment is fastened to the feed-board of the press and is operated by a connection to the draw-bar or side-arm of the press.

The sheet is fed from the roll underneath, which can be placed in front or rear as convenience requires; passing up through the center of the press it is drawn to the size required and cut off.

The Attachment will fill a long-felt need, and the price is within the reach of any printer.

De Boise Bresnan Co. **23 Park Row, New York**

Franchise Bond

8 ¾ cents per lb.

Incomparable at the price

Stocked in all standard sizes, weights and nine colors

A sample will prove our claim as to quality

Parker, Thomas & Tucker Paper Co.

"Profit-Producing Printing Papers"

514-522 Sherman Street Chicago, Ill.

Final Decision

The U. S. Circuit Court of Appeals, Second Circuit, affirmed the opinion of the lower court and dismissed the suit instigated against us by the Gilbert, Harris Co., of Chicago, for alleged infringement of the metallic overlay.

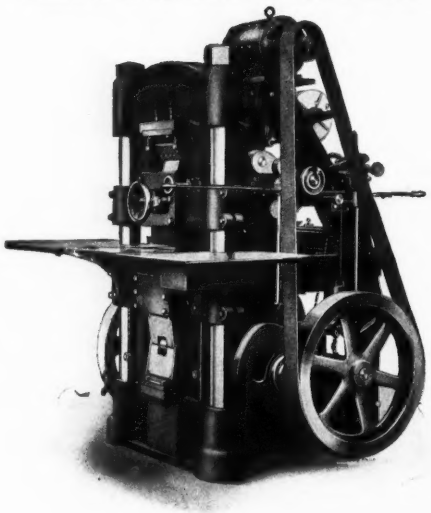
WATZELHAN & SPEYER

General Representatives

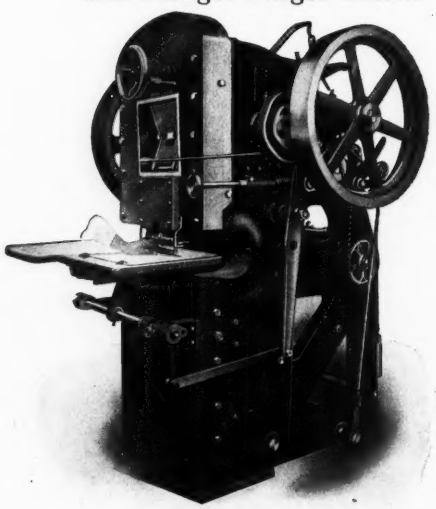
THE MECHANICAL CHALK RELIEF OVERLAY

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The Carver 6x10 inch Automatic Die and Plate Press



The 4½ x 9 inch Carver Press with Card Feeding Attachment and Plunger Finger Guard



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You always get prompt deliveries with

HAMMERMILL BOND

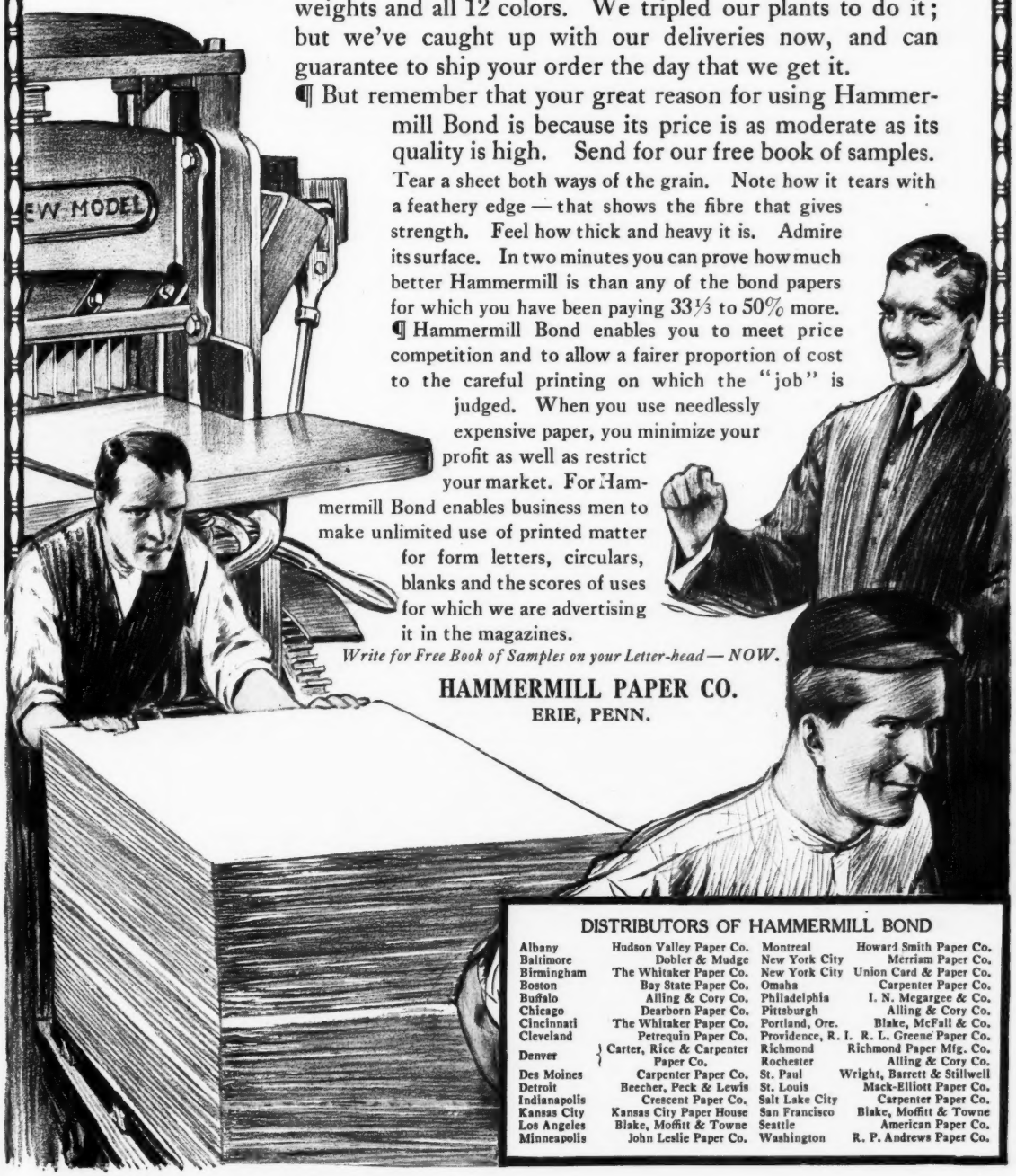
¶ No rush job—and all printing jobs are rush—need wait for the proper paper now. Hammermill Bond is not only the quality paper at a moderate price, but it's the paper you don't have to wait for. We carry it in stock on all sizes, all weights and all 12 colors. We tripled our plants to do it; but we've caught up with our deliveries now, and can guarantee to ship your order the day that we get it.

¶ But remember that your great reason for using Hammermill Bond is because its price is as moderate as its quality is high. Send for our free book of samples. Tear a sheet both ways of the grain. Note how it tears with a feathery edge—that shows the fibre that gives strength. Feel how thick and heavy it is. Admire its surface. In two minutes you can prove how much better Hammermill is than any of the bond papers for which you have been paying 33⅓ to 50% more.

¶ Hammermill Bond enables you to meet price competition and to allow a fairer proportion of cost to the careful printing on which the "job" is judged. When you use needlessly expensive paper, you minimize your profit as well as restrict your market. For Hammermill Bond enables business men to make unlimited use of printed matter for form letters, circulars, blanks and the scores of uses for which we are advertising it in the magazines.

Write for Free Book of Samples on your Letter-head—NOW.

HAMMERMILL PAPER CO.
ERIE, PENN.



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Birmingham	The Whitaker Paper Co.	New York City	Union Card & Paper Co.
Boston	Bay State Paper Co.	Omaha	Carpenter Paper Co.
Buffalo	Alling & Cory Co.	Philadelphia	I. N. Megargee & Co.
Chicago	Dearborn Paper Co.	Pittsburgh	Alling & Cory Co.
Cincinnati	The Whitaker Paper Co.	Portland, Ore.	Blake, McFall & Co.
Cleveland	Petrequin Paper Co.	Providence, R. I.	R. L. Greene Paper Co.
Denver	Carter, Rice & Carpenter Paper Co.	Richmond	Richmond Paper Mfg. Co.
		Rochester	Alling & Cory Co.
Des Moines	Carpenter Paper Co.	St. Paul	Wright, Barrett & Stillwell
Detroit	Beecher, Peck & Lewis	St. Louis	Mack-Elliott Paper Co.
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Los Angeles	Blake, Moffitt & Towne	Seattle	American Paper Co.
Minneapolis	John Leslie Paper Co.	Washington	R. P. Andrews Paper Co.

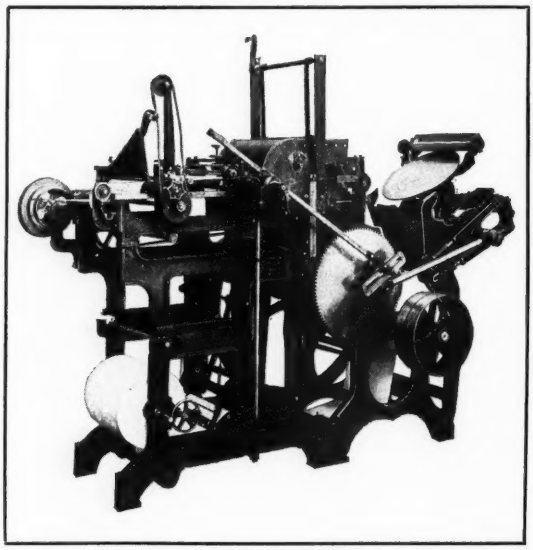
TOLEDO WEB PERFECTION JOB PRINTING PRESS

Prints from the roll automatically, in one or two colors.

Rewinds, cuts, slits, perforates, punches, numbers, counts and stacks, either or all at one operation.

DOES PERFECT BRONZING. — Every objection to bronze work is eliminated by the TOLEDO WEB PRESS.

A specially made, extra heavy, CHANDLER & PRICE Gordon is the foundation UNIT. The entire press is solidly and substantially built. Simple in construction and comparatively inexpensive.



An ideal press for job-printers and *manufacturers who do their own printing.*

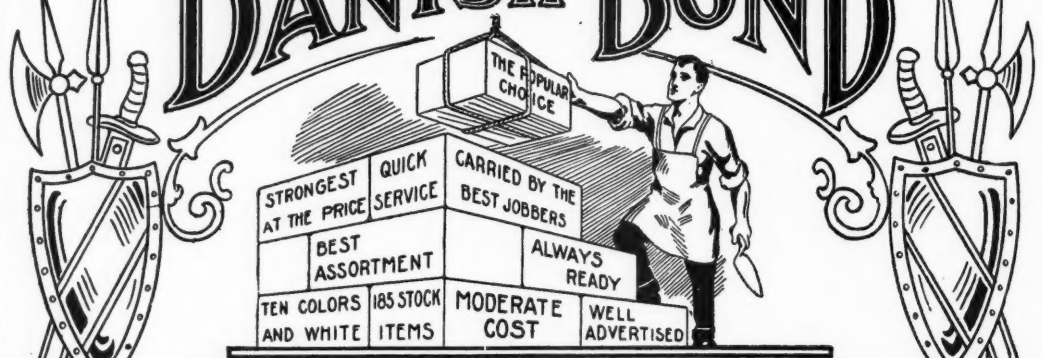
The Ames-Bonner Company, brush and mirror manufacturers, of Toledo, has kindly consented to allow us to send out samples of their box covers and labels now being printed on a TOLEDO WEB PRESS for their box-making department. Write us for these samples; they are interesting.

Prices, sizes and further information furnished upon request.

See page 122 in April Number of The Inland Printer.

TOLEDO WEB PRESS MFG. CO., Toledo, Ohio

DANISH BOND



IS A FOUNDATION FOR BIG BUSINESS

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Albany, N. Y. — Hudson Valley Paper Company.	Milwaukee, Wis. — Dwight Brothers Paper Company.
Baltimore, Md. — B. F. Bond Paper Company.	Minneapolis, Minn. — John Leslie Paper Company.
Boston, Mass. — Tileston & Livermore Company.	New York city — Miller & Wright Paper Company.
Brantford, Ontario — Barber-Ellis, Ltd.	New Orleans, La. — E. C. Palmer & Company, Ltd.
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Denver, Colo. — Carter, Rice & Carpenter Paper Company.	Rochester, N. Y. — R. M. Myers & Company.
Grand Rapids, Mich. — Dwight Brothers Paper Company.	San Francisco, Cal. — Blake, Moffit & Towne.
Indianapolis, Ind. — Crescent Paper Company.	St. Louis, Mo. — Mack-Elliott Paper Company.
Kansas City, Mo. — Kansas City Paper House.	Toronto, Ontario — Barber-Ellis, Ltd.
Los Angeles, Cal. — Blake, Moffit & Towne.	Washington, D. C. — B. F. Bond Paper Company
Louisville, Ky. — Louisville Paper Company.	Winnipeg, Manitoba — Barber-Ellis, Ltd.

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Jaenecke's Printing Inks

have won favor throughout the United States because of their dependability and uniform quality in all colors and at all times.

Supremacy of quality and service is not the outcome of claims or arguments, but the result of proven merit.

Repeat orders and old-time customers are the two best evidences that JAENECKE'S INKS are satisfactory and dependable. The ANCHOR trade-mark, when seen on our package, is a positive guarantee of quality.

Our new sample-book will interest you; better still, a trial order will be more convincing as to quality and service.

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THE JAENECKE PRINTING INK CO.

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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

The Advantage of Being a Machinist-Operator

is shown in the number of situations of that kind that are advertised as being open. The installation of one, two and three machine plants in city and country offices is largely responsible for this. The mechanism of the Linotype is taught thoroughly at

The Inland Printer Technical School

Students taking mechanism are required to devote minute study to each part and its particular function, so that they may quickly locate difficulties and apply the remedy. This is done under the close supervision of the most expert teacher-machinist. He holds his job not because he has stock in the firm, but because he graduates satisfied students who stay satisfied.

¶ The oldest, best and most successful of the schools, and you can get a booklet telling all about it by dropping a postal to

The Inland Printer Technical School
632 South Sherman Street, Chicago, Ill.

It takes time to justify a cut by cardboard methods—like adding the pennies or deducting the dollars to make the account balance—better get a

Miller on the Job

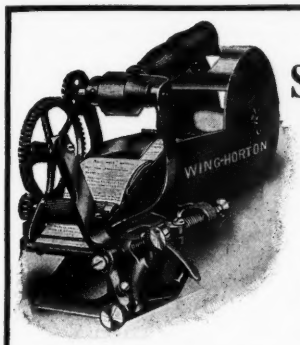
saws, trims, miters, drills, routs, jig-saws, files, planes type-high — every cut absolutely accurate

EASY TO OPERATE EASY TO BUY EASY TO PAY FOR

Miller Saw-Trimmer Co. 815 East Superior St. Alma, Michigan



MILLER SAW-TRIMMERS are fully covered by U. S. and foreign patents and pending applications.



"Same Old Story: They Are Going Some"

953 Wing-Horton Mailers

were sold in 1911.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

CHAUNCEY WING, Mfr., Greenfield, Mass.

JAMES WHITE PAPER CO.

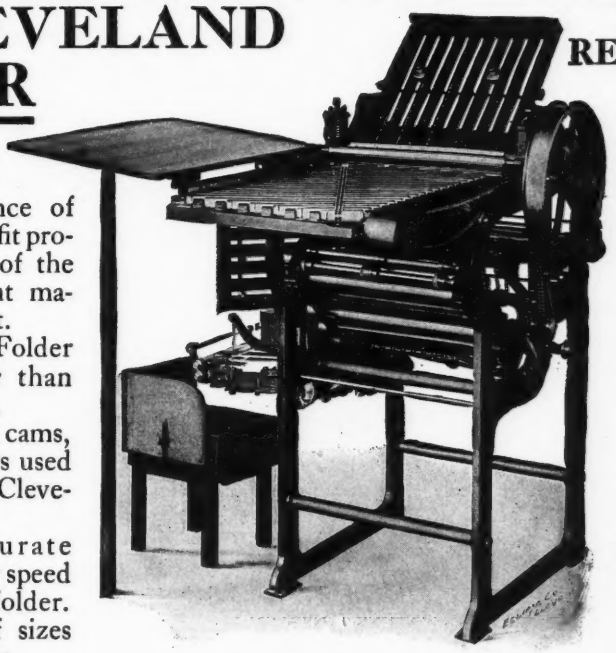


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Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET CHICAGO

The CLEVELAND FOLDER



WHEN one stops to consider the importance of the bindery as a profit producer, the reason of the *demand* for efficient machinery is apparent.

The Cleveland Folder does a little *more* than meet requirements.

No tapes, knives, cams, or changeable gears used in folding on the Cleveland.

Absolutely accurate register and greater speed than on any other folder.

Widest range of sizes and variety of folds.

MEETS ALL REQUIREMENTS— AND MORE

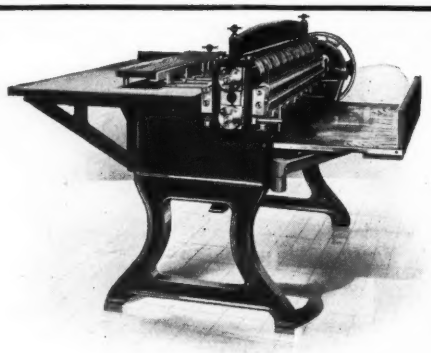
THE time for installing a Cleveland is *now* — you may have ample opportunity to try it out during the Summer season and be prepared for the Fall rush. It is quite likely you will want more Cleveland Folders after testing one — quite a few firms have found this to be the case.

Our unconditional guarantee is making many friends for the Cleveland.

Write to-day for full information.

THE CLEVELAND FOLDING MACHINE CO., Cleveland, Ohio

TORONTO TYPE FOUNDRY CO., Ltd., Canadian Sales Agents
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The Langston Rotary Binders' Board Cutter

Cuts Binders' Board or Card Stock Rapidly and Accurately

Saves Time and Money and Eliminates Spoilage

Write for full particulars

SAMUEL M. LANGSTON

CAMDEN, N. J.

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By Chas. Harrap

Treats of the nature and properties of zinc and aluminum and their treatment as printing surfaces. Thoroughly practical and invaluable alike to the expert and to those taking up metal-plate printing for the first time. Full particulars of rotary litho and offset litho methods and machines; details of special processes, plates and solutions. The price is 3/– or $2.00, post free.

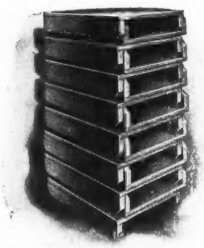
To be obtained from
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago

Bishop's Order Book and Record of Cost

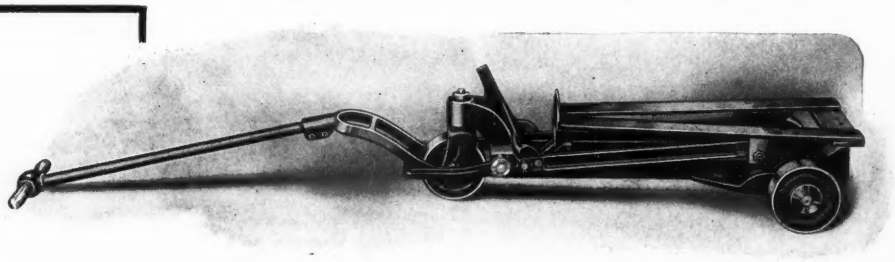
¶ The simplest and most accurate book for keeping track of all items of cost of every job done. Each book contains 100 leaves, 10x16, printed and ruled, and provides room for entering 3,000 jobs. Strongly bound, price $3.00. Fourth edition.

SOLD BY

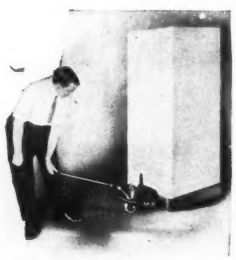
The Inland Printer Company
Chicago



A pile of nested platforms occupying space of one ordinary platform truck. Each of these inexpensive wooden platforms displaces an expensive platform truck.



Note the low center of gravity—the solid construction—the heavy frame-work of the Cowan Truck. It is absolutely stable, can not tip over and moves easily on its roller bearings.



Simply depressing the handle automatically elevates platform and locks it in position. Nothing to adjust.

The Cowan System

One Truck and 100 Platforms

The time and labor cost of handling stock cut in two. Saves floor space and storage equipment. Reduces insurance rates and facilitates production.

In successful use in hundreds of plants. Write for booklet and details.

Cowan Truck Co.,

No. 14 Water St. Holyoke, Mass.

New York Office and Salesroom:
Fourth Ave. Bldg., 381 Fourth Ave.

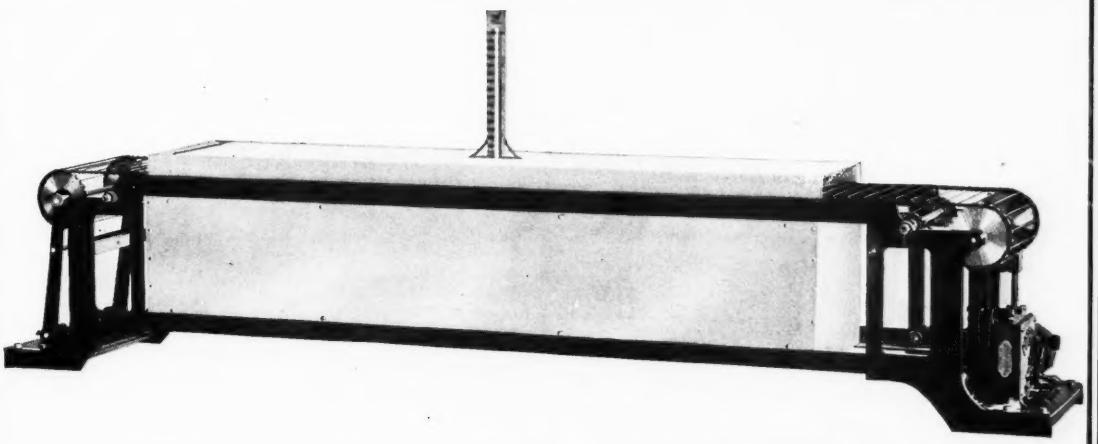
Chicago Office and Salesroom:
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The Biggest Money Maker

In the Printing Business Is

The "Embossotype Process"



¶ This little machine does the work of both the engraver and the die stamp or engraver's press, in a small fraction of the time and at a small percentage of the cost. It produces 1,000 pieces or more per hour of printing, perfectly embossed in either high gloss or copper-plate effect, direct from ordinary type forms, without dies or plates.

¶ Any boy or girl can operate it with a few hours' training.

¶ THE MACHINE, THE PROCESS AND THE PRODUCT ARE ALL FULLY COVERED BY PATENTS.

¶ Exclusive City, County or State rights to use the process and the machine are sold in the United States and Canada. It is, therefore, essentially an "early bird" proposition.

¶ Samples and detailed information furnished by the

CRUMP EMBOSSING PROCESS CO.

638 FEDERAL STREET, CHICAGO

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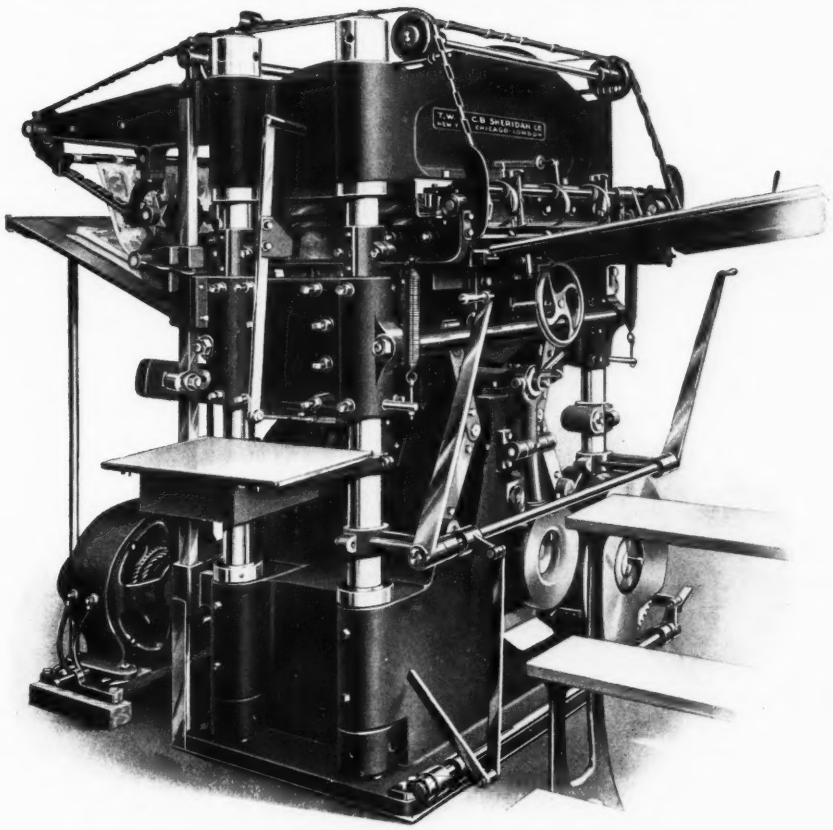
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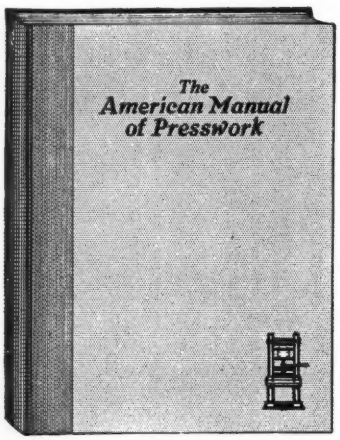
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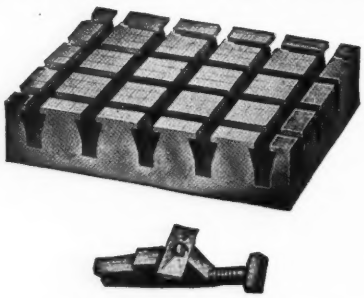
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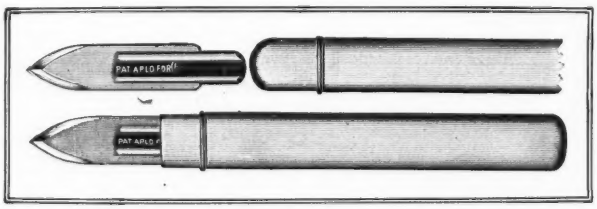
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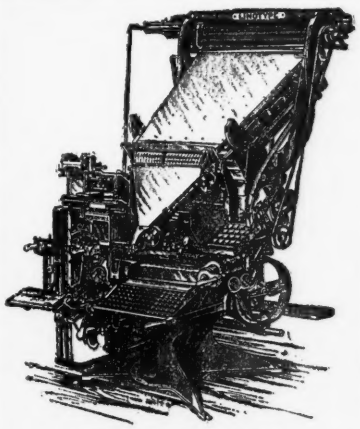
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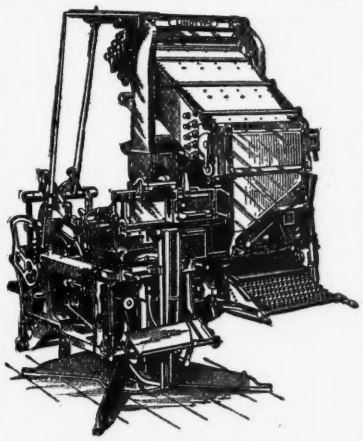
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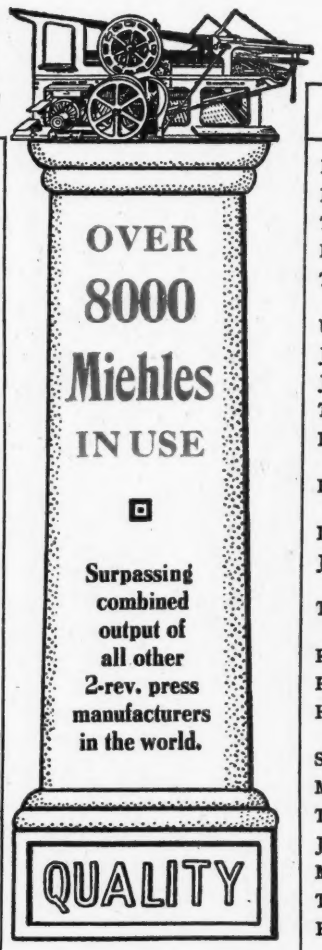
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The Underwriters Press, New York, N.Y.	1	
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Oulla & Morrow - - - - Anderson, S. C.	1	
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Sam'l F. Myerson Ptg. Co., St. Louis, Mo.	1	3
The Rogerson Press - - - - Chicago, Ill.	1	
American Sales Book Co., Elmira, N. Y.	2	14
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Reliance Ptg. Co. - - - - Regina, Sask.	1	
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Fred L. Kimball Co., Waterloo, Iowa.	1	4
Pathfinder Publishing Co., Washington, D. C.	1	1
The Boehme & Rauch Co., Monroe, Mich.	2	11



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The Interstate Ptg. Co., St. Louis, Mo.	1	3
U. S. Sample Co. - - - - - Chicago, Ill.	1	2
J. Manz Engraving Co. - Chicago, Ill.	1	33
Jacob Spark - - - - - - New York, N. Y.	1	
The Spectator - - - - - - McLeod, Alta.	1	
Burd & Fletcher Ptg. Co., Kansas City, Mo.	1	4
Butterick Publishing Co., New York, N.Y.	1	29
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Redfield Bros., Inc. - New York, N. Y.	2	3
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J. W. Clement Co. - - - Buffalo, N. Y.	1	14
Menasha Ptg. Co. - - - Menasha, Wis.	1	
The Fischer Press - - New York, N. Y.	1	
Herald Publishing House, Cleveland, Ohio.	1	
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